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# *Antiques Review*

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Play in Our Culture?

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Antique Shows  
in Boston and Dayton

A Silver Collector's Guide

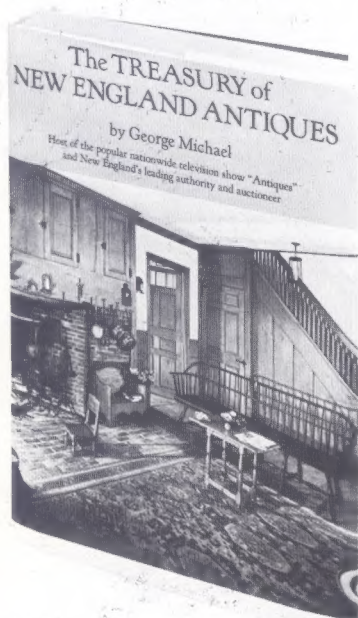
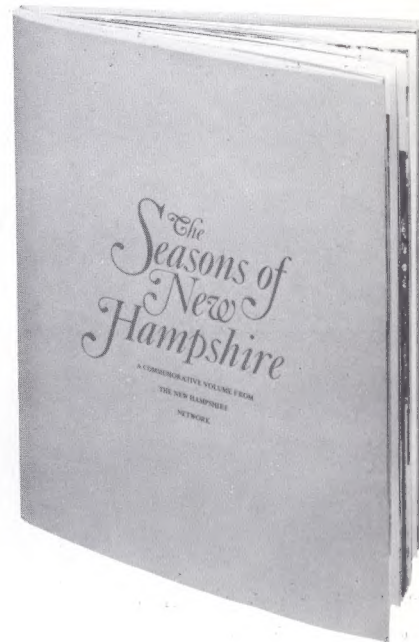
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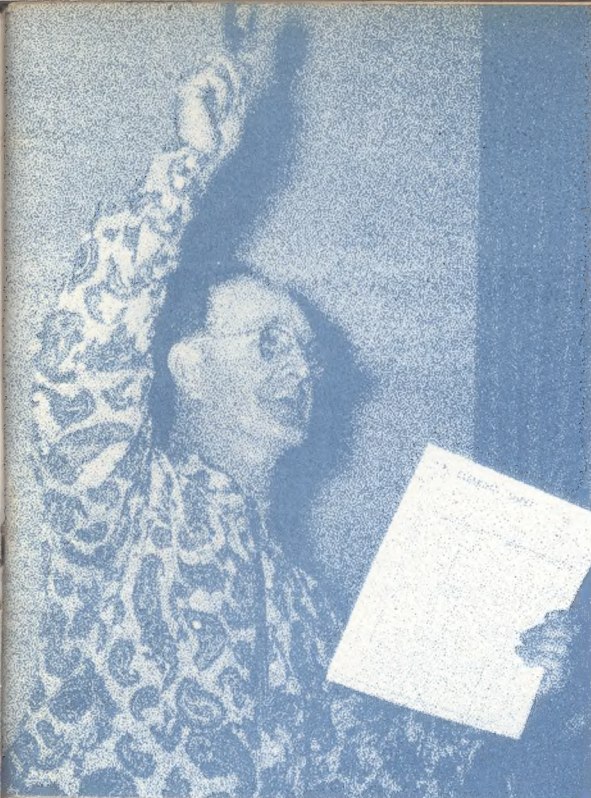
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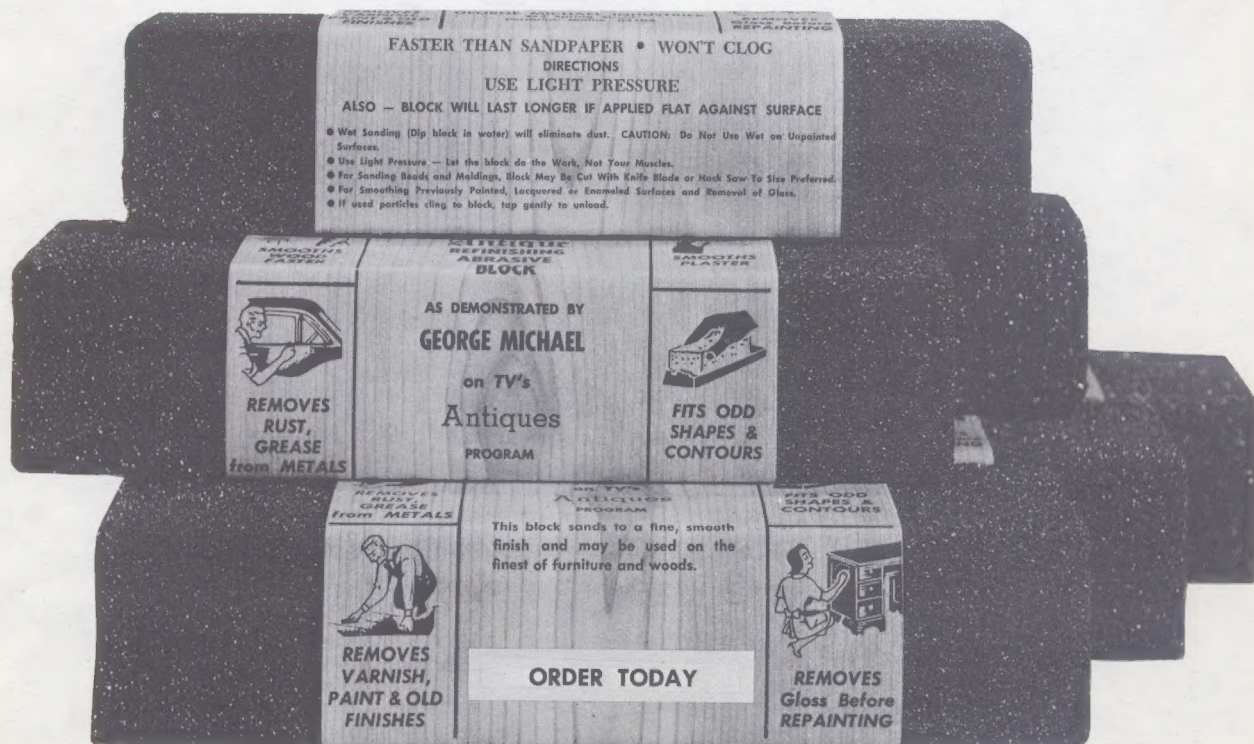
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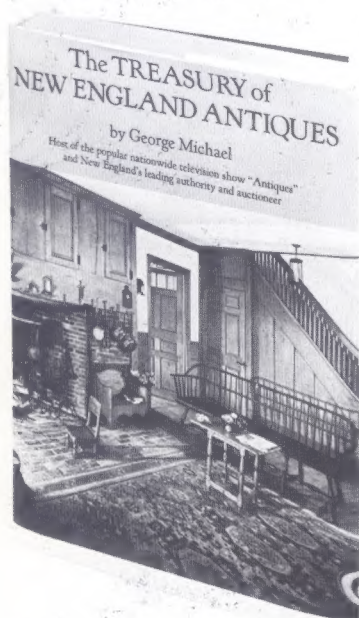
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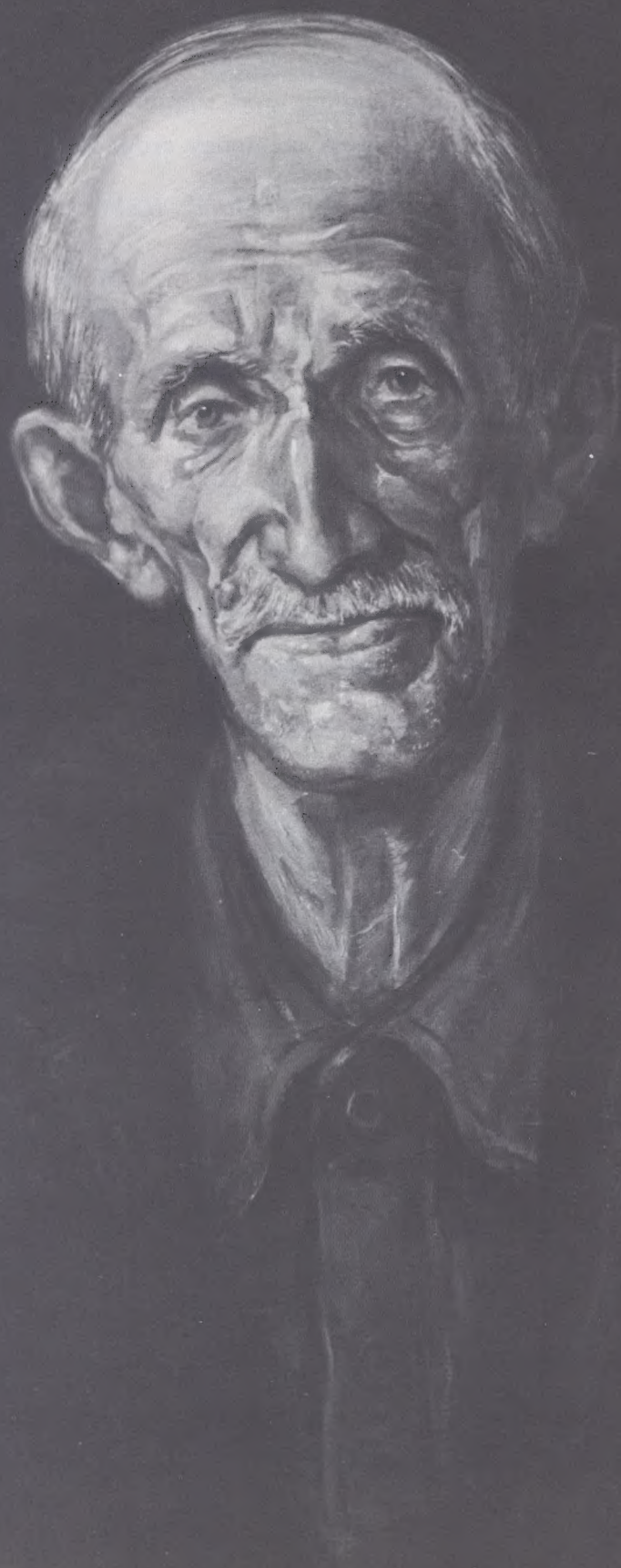
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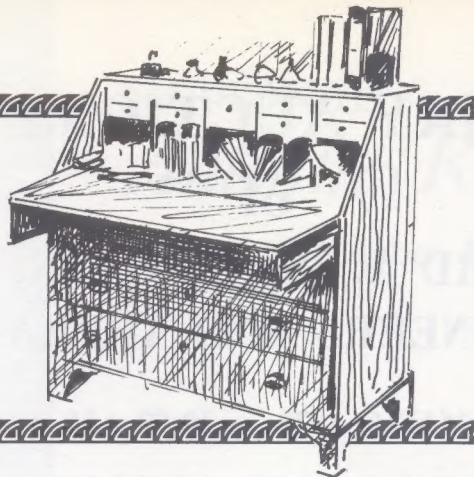




From the

## EDITOR'S

Slant Top



THE culture and arts scene is undergoing many radical changes. Those closely associated with it must do lots of homework almost daily to keep up with it. There has been an explosion in the appreciation of art and heritage since World War II, yet one wonders if the nation as a whole fully realizes its impact and importance. The old cliché "Art Knows No Boundaries" holds true today more than ever, and some feel that if more attention were given to the appreciation of each nation's heritage, rather than its economic or political status, we would realize that in this respect all nations are alike. It has long been known that people really don't want to fight people; it is governments that fight governments. Artists of nations whose political ideologies differ completely have no trouble communicating with each other; least of all would they ever consider fighting each other. If there ever were a common ground on which people of different nations

could be brought together, it is in the field of art, culture and heritage.

In this respect, we commend to our readers the dynamic article by our art editor, Robert Roché, in this issue of *NAR*. This is Part I of a two-part article expressing the opinion of this gifted artist, who for the past 30 years has travelled this country and abroad, meeting and living with people everywhere. His work reflects the happy months spent living with the Peruvian Indians, capturing their everyday life, as well as their festivals. Perhaps he is the only painter who lived with the Amish in Pennsylvania, painting them as the kindly, hard-working God-fearing people they are. His commissions have brought him in contact with four presidents of this country — to paint their portraits, as well as those of other famous Americans like Dr. Ralph Bunche and Eleanor Roosevelt.

He has been one of our nation's foremost goodwill ambassadors in the field of art and culture, and dur-

ing these many years has built a great philosophy which he shares with all of us in this and our forthcoming issue.

We urge our readers to study these articles, and write Mr. Roché their opinions, and we hope there will be support to make what he proposes come true. Culture has long been the poor sister in our political deliberations. Who has ever heard of a politician delivering a campaign speech from the steps of a museum? Yet, through Mr. Roché's proposal, if implemented, perhaps the day will not be too far off when nations can sit down at tables discussing competitions in cultural expression rather than competitions on the battlefield. Perhaps, political leaders throughout the world will hear the word of the people someday — in that they would like more attention given the good things in life to enrich the culture and happiness of everyone. "Man does not live by bread alone." We have the interest and opportunity now to take a giant step in our country to show our concern with the cultural necessities of life to make it full and rich. This philosophy, expressed by Mr. Roché in these articles, shows how fortunate we are to have him with us on the permanent staff of the *National Antiques Review*.

*Oil portrait of Roy Berry, a Selectman for more than 20 years in New Durham, New Hampshire.*

*Artist — Robert Roché, Fellow of the Royal Society of Arts and member of the American Watercolor Society.*

*Mr. Roché is art editor for National Antiques Review.*

*We commend Mr. Roché's article for this month (page 14) to our readers, for it is of utmost importance to all Americans interested in the preservation and furtherance of our culture.*

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Inquiries regarding subscriptions  
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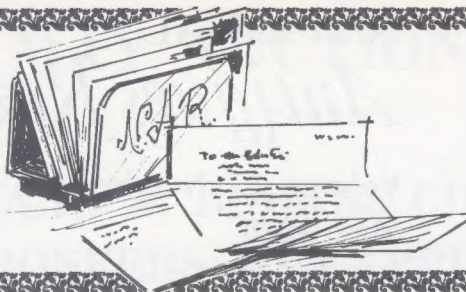
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May 1970

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**The Cover:** Silver Communion Cup by Jeremiah Dummer,  
Boston, 1645-1718. (Photograph courtesy of the Museum of  
Fine Arts, Boston) See "A Silver Collector's Guide", page 24.

Published monthly by National Antiques Review wholly owned by George Michael Industries, P. O. Box 619, Portland, Maine 04104. Circulation, advertising and business offices at 252 Spring Street, Portland, Maine. Editorial office, RFD 3, Reeds Ferry, New Hampshire 03078. Second class postage paid at Portland, Maine. Publication, reproduction or any use without express permission in writing of any text, manuscript, photograph or editorial material in any manner is prohibited except for brief quotations when due credit is given. All rights reserved. Subscription price \$5.00 per year. \$8.50 for two years. \$12.00 for three years. Canadian subscriptions \$5.50, other foreign subscriptions (other than those to APO addresses) \$6.00 per year. National Antiques Review assumes no responsibility for unsolicited photographs, art work, manuscripts, etc. Such material should be accompanied by self addressed envelope and postage. (National Antiques Review can assume no responsibility for statements made by contributing writers but will make every effort to carefully edit all material for accuracy.) Single copies may be requested and will be sent if request is accompanied by 50 cents plus 10 cents postage. Copyright, National Antiques Review, 1970.

# LETTERS to the EDITOR



*(Requests for appraisals should be directed to local dealers or appraisers. Letters and photographs to the editor requesting such information will not be answered or returned.)*

*All other letters to the editor should be addressed to the Editor, National Antiques Review, R. F. D. 3, Reeds Ferry, N.H. 03078.)*

Dear Editor: What about Shaker furniture as an investment?

Charles R. Muller

Dayton, Ohio

**Editors Note:** A-1.

Dear Editor: Enclosed is check for \$12 for three-year subscription, *National Antiques Review*. In regards to "From the Editor's Slant Top", January 1970. I would like to say I dislike prices marked sky high and then brought down "because you are you", and because someone thinks they can dicker. I do think dealers should have a discount. After all, they are going to resell, and usually they do buy in quantity. I have been in business for about twenty-five years, and I run a successful shop on Route 2,

and I have maintained one price — that marked — (except for dealers). I have another — oh, many things to say. Antique shows should be antique shows. I feel that there should be a regulation somehow to guarantee the public that an antique show, advertised as an antique show, should show antiques and not a mixture of reproductions among the antiques. I seldom take the time to write my "gripes" to anyone, but once started, I surely can take to the good old stump. Thank you for "listening". Believe I'll really enjoy the magazine.

Mrs. William Kenniston

Kenniston's Antiques

Pittsfield, Me.

Dear Editor: Your January (1970) editorial really prompts me to express an opinion. I definitely do not like "dickering" before making a purchase of an antique I really want. It does not "make me feel happy" to have a price cut; rather, it makes me feel as though I'd almost been "taken". I attend most of the shows in this area and have felt in recent years that the exorbitantly marked prices are responsible for the many "lookers" and few "buyers". Why can't the dealers be realistic with a modest profit, a satisfied customer, and a future prospect?

I am most grateful to a friend who gave me a subscription to your new magazine. Best of luck.

Mrs. J. Everett Conklin

Caldwell, N.J.

Dear Editor: In reply to your editorial in the January issue of the *Antiques Review*, may I say the following: There are many guidelines for pricing of items for dealers, and they would depend on the locale of the shop, the manner in which the item was originally purchased, its condition, how long one expects to hold it, and whether or not one expects to become a millionaire in the antique business.

We are a small shop in a summer resort area. A feast or a famine. Three months out of the year, the lions are rampant. It is a completely exhausting time for all entrepreneurs who manage their shops by themselves in Cape May County. It would seem expedient to sell at this time rather than keep them for the other nine months. Since we buy privately, we often pay more, but then our items are often more unusual and mostly in mint condition. We are not wholesalers nor do we import. When we sell to dealers, we offer ten per cent on the purchase of \$50 and 20 per cent on \$100. There is often flexibility between the ten and 20 per cent, depending on the items purchased — then, as always, it depends on what we have paid. We are assured in this way that there will be no haggling for a discount on a \$5 item.

I have noticed that many dealers are expanding their services along other lines — lecturing, decorating, counseling, etc., since a living down here could not be dependent upon this alone. However, every situation is different. This is our tale — and we are stuck with it.

Congratulations on your fine magazine. It is the best and most realistic in the field. Continued success.

Mrs. Thomas A. Warner

Seaville, N. J.

Dear Editor: I have enclosed my check to extend my subscription two more years. I get all of the antique publications, and I find your fine, new approach the most satisfying. I have to keep up with the field, being an instructor under the Fine Arts group, "Antiques", at our Waubensee Community College.

Fred B. Graham, Jr.

Aurora, Ill.

Dear Editor: Your magazine appeared in our paper store a few months ago. I was particularly pleased, because it says something to the average collector, a housewife like myself, who puts a few dollars aside for auctions, sales, and visits to antique shops. In particular, I congratulate you on being down to earth in dis-



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cussing items within reach and in giving representative prices. That's what I want to hear about. The regional coverage is excellent, too. When one lives in a fast-growing suburb where dealers bloom, in garages mostly, and are playing games at price fixing, a legitimate dealer tears his hair out, while amateur buyers, like me, grow discouraged at their greed.

Just in case you are interested, the Historical Society of Rockland County (New York) sponsors a grand show in July (the 25th this year). It is the best show of the year (100 dealers or more).

Louise Andrews

Monsey, N. J.

Dear Editor: I am dropping you this note at my husband's suggestion (he is the collector in our family) to say he agrees with you wholeheartedly about pre-show selling among dealers (February's *NAR*), which leaves the collector out in the cold.

Morris and Ethel Bruches

Yonkers, N.Y.

**Editor's Note:** In our report of the Detroit Antiques Show, February's *NAR*, we failed to identify the shop exhibiting the porcelain cat and the cloisonné urn once owned by Jayne Mansfield. It was Ada's Treasure Vault of Lansing, Michigan.



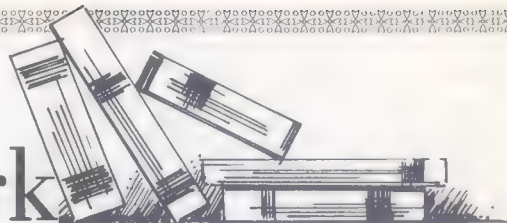
Dear Editor: The Riverside Press, publisher of my booklet on *Canton China* (reviewed in the March issue of *NAR*), and myself are out of our minds with letters for my booklet. I send out my booklet for \$1.35 by mail. Could you please correct it in your magazine, as all these people are sending a dollar to my publisher. Then I have to write them. I only sell my Canton booklet at shows for \$1.00 and in my shop. Thank you.

Jane Wilson

Old Saybrook, Conn.

May, 1970

# Bookmark



**EARLY CONNECTICUT SILVER, 1700-1840**, by Peter Bohan and Philip Hammerslough; Wesleyan University Press, Middletown, Connecticut; \$25; 288 pages, fully illustrated, with indexes. Would that every state had historians who would take the time to identify and catalog the work of their local artisans in the manner of this book. In a writing for *NAR* in the July 1969 issue, Mr. Hammerslough revealed that before the 20th Century, very few people in the United States knew anything about early American silver. Most thought it was all made in England. From the humble writing of a loose leaf folder by N.W. Elwell in 1899, the tremendous interest and demand for our native silver have brought forth such magnificent books as this one on the early workers in the "Nutmeg State". Mr. Hammerslough has well established credentials as the author of several books and pamphlets on early American silver that have become collector's items in themselves; also as a much sought after lecturer

at the top forums in the country, and the owner of the outstanding collection that is on display in the new wing at the Wadsworth Athenaeum in Hartford. Mr. Bohan is the former assistant curator of the Mabel Brady Garvan Collection of the Yale Art Gallery and is now an associate professor of art history at the State University of New York in New Paltz. It is amazing that there are schools of silvermaking which can be so different, yet this book involves us directly with the Connecticut mode, with elegant illustrations and total descriptions. There is a complete index of known Connecticut silversmiths, with examples of their touchmarks, many of them never before published. The silver collecting world owes a debt of gratitude to the authors for their painstaking detail in this work, and we hope it serves as inspiration to others to chronicle the early silver activities in their states for the benefit of students and collectors.

(Reviewed by George Michael)  
(Continued on Next Page)

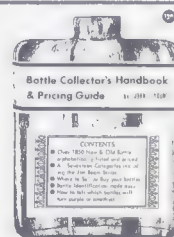
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**PENNSYLVANIA, BIRTHPLACE OF A NATION** by Dr. Sylvester K. Stevens; published by Random House, New York; 400 pages, well illustrated, with index. This beautiful book was originally published in 1964, but with the ever growing interest in the antiquity of Pennsylvania, we review it for the benefit of newcomers, with the good news that it is available at the very moderate price of \$7.67 — which includes tax and postage — by writing to the William Penn Memorial Museum Gift Shop, Box 232, Harrisburg, Pa. 17108. This is an excellent, all-inclusive work that traces the history of this great Commonwealth right from the time of William Penn. The magnitude of the work attempted by the author can best be appreciated by those who have travelled the length and

breadth of Pennsylvania and know of the many cultures, religious sects, tycoons, pioneers, and just plain settlers who helped make it what it is. Dr. Stevens is recognized as Pennsylvania's most astute student of history, and serves as Director of the Historical and Museum Commission, a post he has held since 1956. He was the official State Historian of Pennsylvania from 1937 to 1956. For those interested in Pennsylvania as it was, this book is a must.

**TRAIN WRECK** by Wesley S. Griswold; Stephen Greene Press, Brattleboro, Vermont; \$5.95, 150 pages, well illustrated. The author lives in Los Angeles, and is currently an editorial consultant for NASA. Sixteen historic passenger train wrecks are graphically described, with all

the terror and anxiety well-documented. We learn that one of our greatest railroad magnates, Commodore Vanderbilt, was seriously injured in an early wreck, and for years distrusted trains. Picture the Lackawanna Limited, barrelling along at 70 miles per hour, colliding with a freight that poked its nose out in the wrong place, during World War II in Wayland, New York. The author has relied on graphic, on-the-spot reports, and has drawn from factual newspaper accounts all the details necessary to make this a fascinating book. The different safety measures introduced after each wreck provide us with a narrative that traces each painful step toward the relatively safe travel we enjoy today.

**MARKS OF EARLY AMERICAN SILVERSMITHS**, by Ernest M. Currier; edited by Kathryn C. Buhler; published by Robert Alan Green, 8 Shawnee Trail, Harrison, N.Y.; \$27.50; 180 pages. This book is fully illustrated with the touchmarks of the recorded American silversmiths, which makes identification quite easy. A single edition of this work was published originally in 1938 — 750 copies, which long ago became collector's items. This edition is limited to a thousand copies. We advise you to get yours now, if you are inclined toward this precious metal. Next to oil paintings and furniture, silver ranks as the collectible that has experienced the greatest rise in  
(Continued on page 13)

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#### May

1 — Sterling, Mass., S & S, starts April 30, First Church, Sterling Hist. Soc., Management by Centre Chimney.

1-2 — Keene, N. H., First Annual Hist. Soc. Antique S & S, Keene State College Gym, Mrs. Joan Pappas, Mgr.

1-2 — Ypsilanti, Mich., Auction of European & American Antiques, 5138 W. Mich. Ave., Schmidt's Antiques.

1-3 — Appleton, Wis., S & S, Holiday Inn, 4 Seasons Show.

1-3 — Topeka, Kan., Auditorium, International Shows, Jack Lawton Webb, Dir.

2-3 — Wilmington, O., S & S, Clinton Co. Fairgrounds, 4-H Bldg., Ronald Hilbert, Mgr.

3, 10, 17, 24, 31 — West Swanzey, N. H., Weekly Sun. Flea Mkts., Rt. 10, Mrs. Joan Pappas, Mgr.

3, 10, 17, 24, 31 — New York City, Flea Mkt., 25th St. & 6th Ave., Arts & An-

tiques Fairs, Inc., N. H. Mager, Dir.  
4-5 — Needham, Mass., Third Annual Needham Village S & S, Christ Episcopal Church, 1132 Highland Ave.

6-7 — Longmeadow, Mass., 12th Annual Antiques S & S, Longmeadow Community House, sp. & managed by the Women's Auxiliary, Springfield Hosp. Medical Center.

8-10 — Rockton, Ill., Wagon Wheel Show, sp. by Northern Ill. Antique Dealers Assn.

8-10 — Omaha, Neb., Armory, International Shows, Jack Lawton Webb, Dir.

9 — Hyannis, Mass., Rare Glass Auction, 10 A. M. at the Galleries of Richard A.

Bourne Co., Inc., Corporation St. (See advertisement, p. 4)

9 — Brimfield, Mass., Gordon Reid's Antique Flea Mkt., Auction Acres.

11 — West Swanzey, N. H., Bottle Show, Whitcomb Hall, Mrs. Joan Pappas, Mgr.

13-16 — Baltimore, Md., 4545 N. Charles St., 7th Carriage House Antiques Show, 12 noon — 10 P. M., Sat. till 6 P. M., sp. by the Women's Board of the Johns Hopkins Hosp., J. Gresham Wilson, Mgr.

15 — Lynnfield Centre, Mass., S & S, Centre Cong. Church, 10 A. M. — 10 P. M., sp. by Lynnfield Hist. Soc.

(Continued on page 44)

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## About Amberina Glass — Part 1

AMBERINA" is the name used for glass that is shaded from various ambers to various reds, or vice versa. It would appear that the name was first used by the New England Glass Company, Cambridge, Massachusetts, in December 1882. A. C. Revi, in the revised edition of his book "Nineteenth Century Glass", records this date as the beginning use of the name. Revi states that the application by W. L. Libbey and Sons, Proprietors of the New England Glass Co., for trade-mark papers, dated April 4, 1884, reported that the name "Amberina" had been in their continuous use at that time since December 1882. Patent No. 282002 for Amberina was issued to Libbey's superintendent, Joseph Locke, almost a year later on July 24, 1883.

The patent describes the glass as "being composed of homogeneous stock, having different or contrasting colors blended or merged one into another . . . the changes in color being produced entirely . . . by the action upon it of varying degrees of heat."

The shading of glass between amber at one end to red at the other was accomplished by various factories in various countries. Today, all of the products are known by the single basic word Amberina, and frequently they should have a descriptive adjective as part of their name. Some names would include the country or factory, some would include the method of manufacture.

Items made in true Amberina were basically made from a batch of amber glass mix to which a small quantity of soluble gold was added. The glass item was shaped from

this mix, cooled, and then one end was reheated at the glory hole of the glass furnace. The end that was reheated turned various shades of ruby-red, depending upon the temperature, a high temperature causing the color to be fuchsia-red. The remaining portion of the piece that was not reheated remained amber, causing the shading from amber to red.

In America the usual way of heating the piece was to fasten a pontil rod to the bottom of the piece, do the heating, break off the rod, and grind off the broken area where it was fastened. Thus, true Amberina will always have a ground and polished pontil at the bottom.

In England, Amberina was frequently made by heating the bottom of the piece, then grinding the top edge. This type is properly called "Reverse Amberina", or referred to as Amberina with reverse coloring. Plate 1 shows the two types of color. The carafe on the left was made at the Mt. Washington Glass Works, New Bedford, Massachusetts, in the Elongated Diamond pattern, dimpled depressions around the body, and amber rigaree around the narrow neck, which ends in a *tricorne* top. This piece is valued at about \$110. The piece on the right is a water bottle of English origin in an inverted funnel shape, with reverse coloring. The base is pressed, and the short neck has a polished rim. Around the neck is a clear inverted lily pad rigaree. This piece is worth \$95. Today, English-made Amberina does not usually command as high prices as does that which was made in this country.

Another method of making Am-

berina is to first fashion the piece from an amber mix that does not contain the more expensive gold ingredient. Then, after the piece is finished, one end is dipped into a gold solution and reheated to turn red. This type of manufacture is called Flashed Amberina and is usually identified by a sharp line of demarcation between the two colors. This method was frequently used in England. Plate 2 illustrates three such pieces. All three have ground and polished pontils, even though they are reverse coloring. The pontils were necessary to shape the crimped and fluted rims. If the glass had not been manipulated, the bases would have been pressed, without a pontil. These three pieces would range in value between \$65 and \$85.

The three vases in Plate 3 are of English origin, the pair of tall vases having pressed bases and polished rims with applied amber pruned rigaree, scallops and feet. The pair is worth \$200, if perfect. The center vase is in large Inverted Thumbprint pattern, elongated, rounded-shaped base on three applied feet. The applied decoration of clear glass swags and festoons required a polished pontil. This elaborate piece is worth about \$140.

French Amberina, made at the glassworks called "Le Compagnie des Cristalleries de Baccarat" in Baccarat, France, is illustrated in Plate 4. This Amberina was a lighter, rosier red, and shaded to a light pale amber. Revi states that it was originally started by Baccarat in 1916, and was called "Rose Teinte". In 1940, production was revived by the company. Baccarat Amberina frequently bears the embossed name of the company, although much of it is unmarked. Baccarat's famous helical swirl is frequently used, as illustrated. The mugs are of deeper color than the cologne bottle, and would sell for about \$40 each. The bottle could bring as much as \$65, with the original stopper, also in Amberina, as compared with the solid amber stopper frequently used in America.

It is always interesting, but not always possible, to identify accurately the place of origin of each

(Continued on page 12)

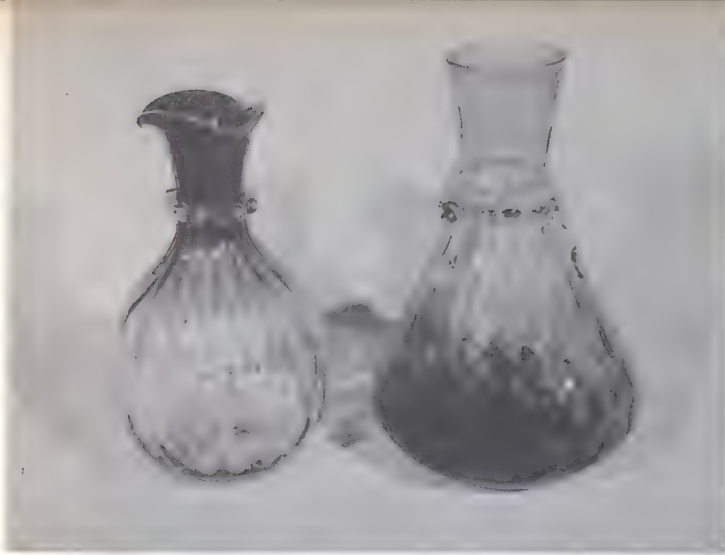


Plate 1. (Left) Carafe, 7½ inches high, Mt. Washington Glass Works. (Right) Water bottle, 8½ inches high, reverse coloring, English origin.

Plate 4. French Amberina from Baccarat. Pair of mugs 5¼ inches high, with applied amber, swirl reeded handles. (Center) Cologne bottle, 5¼ inches high.



Plate 2. All three of these pieces are in reverse coloring and are of English origin. (Left) Bowl, raised flattened diamond point pattern, 8½ inches diameter. (Center) Water pitcher, inverted thumbprint pattern, 9¼ inches high, clear, reeded handle. (Right) Bowl, inverted honey-comb pattern, 9 inches diameter.

Plate 3. Three English Amberina vases with applied decorations and feet. The two tall vases, 14¼ inches high, have amber trim, and the center vase, 11¼ inches high, is festooned with applied clear glass.

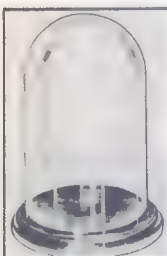


Plate 5. Three Mt. Washington bowls, all of the same form but different kinds of glass. (Left) Peach-blow. (Center) Amberina. (Right) Burmese.

Amberina piece. There were at least four factories in America that produced commercial quantities of the shaded wares: The New England Glass Co., Cambridge, Mass.; The Mt. Washington Glass Works, New Bedford, Mass.; The Hobbs, Brockunier Co., Wheeling, West Virginia; and The Libbey Glass Co. of Toledo, Ohio. It is also thought that other factories may have made some, although positive proof of their reaching production proportions is yet to be established. The Boston and Sandwich Glass Co. at Sandwich, Cape Cod, is the most notable company in this group. The Antique and Historic Glass Foundation has recently published the 1884 Amberina catalog of The New England Glass Works and the 1917 Amberina catalog of the Libbey Glass Co. (Reviewed in the February issue of *NAR*). Comparison with the illustrated pieces will make positive identification of the products from these two companies much easier. However, identification of other companies' produc-



Plate 6. Pressed Amberina vase in "Stork" design. Made in 1884 by Joseph Locke of the New England Glass Works in Cambridge, Mass.



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tion still requires work, knowledge and scholarship.

One of the easiest ways of identifying Amberina made at the Mt. Washington factory is to be familiar with their designs and the techniques used in making their other types of glass. They were the exclusive makers of Mt. Washington Peachblow, and in America, the lovely Burmese glass. So if you are familiar with the production in these two types of glass, an Amberina piece of the same form is safely identified as having been

made at the Mt. Washington factory. The three triangle-shaped bowls in Plate 5 are examples of this method of identification. The bowl on the left is Mt. Washington Peachblow; the one on the right is Burmese, and the one in the center is Amberina. It is not difficult to use the two outside pieces to identify the origin of the center piece as having been made at the Mt. Washington Glass Works.

Plate 6 illustrates a famous design in pressed Amberina. It was designed by Joseph Locke in 1884

### Illustrated Guide

## Early American Glass

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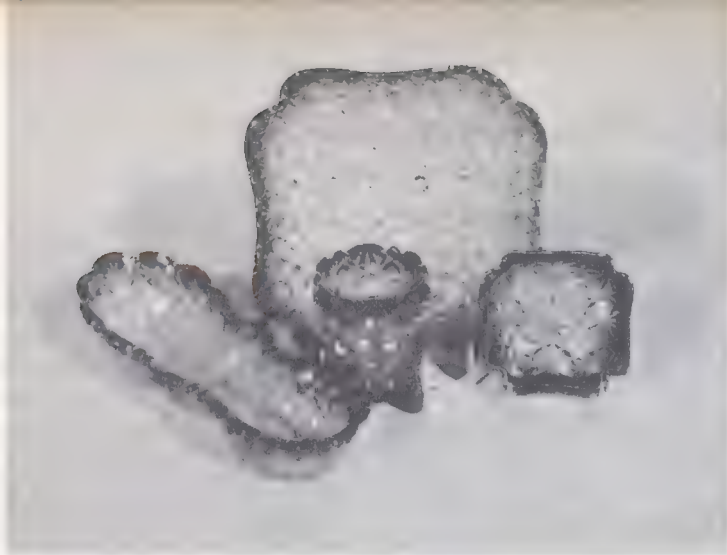


Plate 7. Four pieces of pressed Amberina in "Daisy and Button" pattern, made by Hobbs, Brockunier Co. in Wheeling, W. Va.

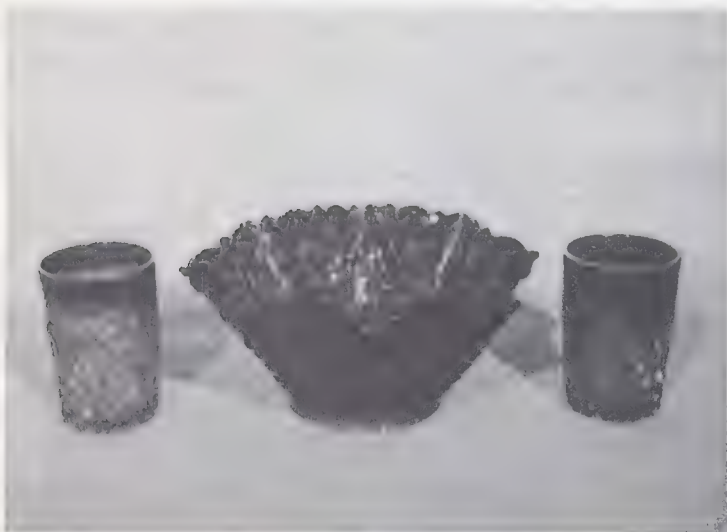


Plate 8. Three pieces of pressed Amberina, origin uncertain. Pair of tumblers in unrecorded pattern. (Center) A fluted lampshade in "Daisy and Button" pattern, deep coloring.

and is included in the 1884 Amberina catalog of the New England Glass Co. This pattern was also made in an alabaster white glass. American pressed Amberina is usually not as delicately shaded as is the blown. Hobbs, Brockunier Co., Wheeling, West Virginia, is credited with making most pressed Amberina in the popular "Daisy and Button" pattern. Four pieces are illustrated in Plate 7: a cradle-shaped

spoon holder that sells for \$100, an ice cream plate at \$60, butter pat at \$30, and a footed toothpick holder for \$80. Plate 8 has a pair of pressed tumblers, probably English in origin, at \$40 each and a gas shade in deep rich coloring, "Daisy and Button" pattern, origin uncertain, for \$60. While pressed Amberina production is rarer than the blown pieces, it does not command as high a price today.

**Books** (Continued from page 8) price. Knowledge of touchmarks is essential for correct identification. This book is compiled alphabetically. In most instances, notes about the maker, and his associations accompany each description. Seven pages are devoted to sketches and information about spoon types, which is most helpful. There is also an index of the silver-makers in New York City, 1815-1841. We highly recommend this book to those who do collect, write about or lecture on silver.

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# Art Commentary

by Robert Roche'



## What Role Can Government Play in Our Culture? Part I

AS a preface to this and next month's article, it has always been my personal contention, shared with others, that when you raise the level of the whole, you raise the level of the individual. Robert Henri, the well-known American artist and teacher in the earlier part of this century, said so aptly that "works of art will not make a country an art country, but where there is the art spirit there will be precious works to fill museums".

For all our great growth technically and materially, we have been grossly negligent as a nation in the fostering of the Arts in our country. It has only been since World War II that the cultural explosion has begun to manifest itself, and this in spite of the fact that we haven't given real, practical encouragement to the professional creative person, or raised his standard of living and acceptance by our society at large. What has caused the tremendous demand and hunger for the creative arts on the part of our people is the great need emotionally to express themselves, create and enjoy the finer things in life.

The two underlying causes that have made this need even more apparent and urgent are that people have more time than ever before, due to the technological advancements of the last fifty years, and that we have a strong economic base. When we study the past it is self-evident that when a nation achieves its height financially and materially, a great period of creation then follows.

For the past ten years an awareness of all of this has been acknowl-

edged by the powers that be in our government, from the White House on down, with everybody realizing that something should be done, but not knowing exactly what to do or how to do it. The latest step in this direction is President Nixon's proposal to double to \$40 million the annual budget of the National Endowment for the Arts and Humanities, now under consideration by a joint subcommittee of both houses of Congress. While this is commendable, it doesn't even begin to approach what should be the government's role, and its responsibility to the public at large, in our cultural life.

Lest my readers jump to the conclusion that it might be my proposition that our government become a "big daddy" and give its creators handouts and subsidies ad infinitum and ad nauseum, they will soon find out by reading these two articles that this is not the case. In fact, I think it is now high time we quit skirting around the edges of the cultural gap in our society, do away with the armchair tacticians and do-gooders, and face the major problems in this particular area, so that we can bring about practical, productive and lasting results.

At a time in our evolution as a nation, when we are beset with all kinds of serious internal problems, and new agencies with secretaries in the President's Cabinet have been created to cope with these matters, doesn't it seem rather ludicrous that we have nothing at a *top government level* (not merely a Commission of Fine Arts) to truly represent our culture and the Fine

Arts? We have Secretaries of Transportation, Health, Interior, etc. We have Departments, such as Agriculture, with buildings and staffs to disseminate knowledge and information about specific problems and needs to all the nation, but nowhere can "Joe Citizen" turn for a beacon of *basic* standards, information, literature and inspiration in the field of creativity, nowhere at all.

So, I will ask a very direct question at this time. Why shouldn't we have a Secretary of Fine Arts, or Culture, and a Fine Arts-Cultural Department and building in Washington, D. C.?

The only thing that sets man apart from the other mammals is that he has a higher sense of intelligence and is a *creative* being. Creativity is man's highest form of achievement, regardless of what anyone says. Carved above the doors of the American Academy of Arts and Letters in New York City is the inscription "Everything shall come to pass, but Art shall live forever". When we study history and past civilizations, this basic fact becomes all too apparent. I am reminded of the punch line in a favorite story, about the "man all dressed up and no place to go". Here we are, a great big luxurious nation — the wealthiest in the world — and while we are still painfully young, we have achieved the greatest material gain the world has ever known; and yet in our culture we haven't even crawled out of the dugout, much less gotten up to bat.

Before I am contradicted by many of my readers about the few milestones we have reached along our cultural level, such as several of the finest symphony orchestras and great museums in the world, we must realize that these achievements have been entirely due to only a handful of individuals and groups who have really cared. Compared to our achievements in almost all other fields of endeavor, we have actually achieved nothing. When it comes to our culture, we aren't even out of the pony express stage.

What we need now is a rhyme and reason and a definite point of departure, which only the government can supply. Laws evolve year

after year to help mankind, but early in the development of our country we established the Supreme Court, which was the beacon and basis of law and jurisprudence in this country. We established a Department of the Interior to cope with problems relating to our natural resources, etc. Thus a foundation was laid for meeting our practical needs in these areas.

We are not going to have a great period of creativity in this country until we actually "pull up our socks" and do something about it, and I am not talking as someone outside of the birdcage looking in. I have been in the professional world of culture since the age of ten, and know only too well what creative people need. They need opportunity, and above all, a true economic place in their society. In lectures throughout the country, I have stated many times that the creative person is the original "displaced person" economically in twentieth century America. So, I will repeat myself and say the creative person does not need subsidization per se — but opportunity. Opportunity to show his talents on all levels before the public; opportunity to pour his talent back into the country and enrich it as he has been enriched by this talent; opportunity to fill his rightful place in society and be accepted as an important member, just as a doctor and lawyer are.

As an example; in music, we have four superb professional schools — The New England Conservatory of Music in Boston, The Juilliard School of Music in New York City, The Curtis Institute of Music in Philadelphia and the Eastman School of Music in Rochester, New York. Between these four schools, and throughout the rest of the country, we are turning out at least 2,000 finished, top, professional-calibre musicians each year. Yet we barely have twenty full-time top symphony orchestras in the country today. The average symphony orchestra has anywhere from 100 to 125 desk jobs (positions), and when a professional musician winds up with one of these plums, as a general rule he keeps that job perhaps twenty years or until retirement, what with pension funds, etc. The result is that most

of these wonderful musicians that are turned out each year literally do not have a place to go. It is like trying to pour a tremendous flow of fluid through a very tiny funnel that cannot accept it, so the fluid spills over the top. The luckier of the "spills" end up teaching in schools, frustrated, and unhappy; some with tremendous talent that will forever be unrecognized — and the rest turn to other fields or end up in the artistic ghettos of the United States, all the way from Greenwich Village to San Francisco.

A few years ago in *The New York Times*, the entire first page of the second section concerned a survey on painters and artists in America, and they came up with the cold-blooded fact that the professional artist (now I am not talking of amateurs) averages only \$5,000 to \$6,000 a year on works sold.

It might be a very hard fact for the American public to swallow, but the "death rate" in all the creative fields of endeavor, and we are speaking solely of the professional levels, runs between 75 and 80 percent. So I ask you, can a nation afford to waste and lose this precious natural resource? Not to mention the talented people who never even enter the creative fields, because they are discouraged by their families before they start, because it is something they cannot make a living at.

If the "death rate" for graduates of our law schools were 75 percent, could the nation afford this — and would there be many people entering law schools? The reason we have so many professional young golfers today is that they have the opportu-

nity to display their talents in competition all over the country, and the opportunity to be recompensed handsomely. Therefore, the athletic young man or woman with the ability and talent enters the field of professional golf because there is the incentive to do so.

The reason we can enjoy the culture of the past today is largely because of the patronage the courts, churches and hierarchies of past governments gave to creative persons. Therefore, I would like to paraphrase Robert Henri's statement quoted earlier in this article, "Works of art will not make a country an art country, but where there is the art spirit, there will be precious works to fill museums", to *where there is art patronage, there will be precious works to fill museums.*

One of the things that has always aggravated me are people who tell you what is wrong with something, but never tell you how to do anything about it. The right to criticize or to say what is wrong carries with it the obligation to offer solutions. My next article will be devoted to the way in which we can set up and carry out the mechanics that would be essential to the creation of a Department of Fine Arts or Culture in this country.

In ending, may I say it is vitally important to the future of our culture that we have a high-ranking official working full time at the top level of government, with a department behind him, to bring creativity into the very warp and woof of our society; thereby enriching the lives of every man, woman and child in the United States.



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(Above) One of Benefit Street's newest houses, the General Ambrose Burnside House (1866). (Courtesy of the Providence Chamber of Commerce) (Below) Rows of fine old houses spill up and down College Hill's side streets.



*Cities with a Past  
to Preserve,  
Take Note of*

## **Benefit Street, Providence**

*by Hilary Somerville Irvin*

PROVIDENCE, Rhode Island's College Hill is a picture of contrast. In a serene setting of colonial, federal and Victorian buildings, bearded and garlanded youths rush to and from their nearby Rhode Island School of Design and Brown University classes.

Roger Williams, the free-thinking founder of the seventeenth century village named in "commeration of God's Providence" and created for "persons distressed for conscience,"

would approve of this blending of time. He would also be warmed by what Yankee industry and co-operation have effected: the preservation of College Hill's architectural treasures. The successful conversion from a decayed historical area to a useful, pleasing segment of urban life should serve as an example for every city with a past and as a warning to those who abuse their architectural heritages.

Snaking along the downtown side

National Antiques Review

of College Hill is Benefit Street, the starting point of the preservation program. Once an Indian Trail, the street flourished in the 1700s and 1800s. Here silversmiths, peruke-makers, pewterers and other community mainstays erected sturdy, carpenter-built houses. Here, too, merchant princes sank their China-trade wealth into larger, more palatial dwellings. For decades, Benefit Street bustled with the lively motions of its citizens, chaises and carriages going from house to house, work, store, church, library or tavern.

The Industrial Revolution made the town of Providence a city, and Benefit Street a gloomy scene. Jerry-built tenements and other eyesores cast shadows on dwellings of the past. Lured by newer, more fashionable neighborhoods, owners deserted Benefit Street, rented their homes and eventually sold them to slumlords.

Thus the cycle, all too familiar to American cities, was complete. The street, once the pride of town, was now its shame. Unlike that of most slums, however, Benefit Street's



(Above) The First Baptist Meeting House was built in 1775 "for the publick Worship of Almighty God and also for holding Commencement in". (Below) Benefit Street abounds with sturdy eighteenth century and nineteenth century dwellings. In the foreground is the home of Jabez Gorham, silversmith.



story has a happy ending. In the last thirteen years, it has returned to its pristine state — a solid streak of antique buildings, with many more spilling up and down the Hill's side streets.

How did Providence scrape away the tarnish of squalid years to uncover the original beauty? Faced with the demolition of the street's north end and with university expansion that threatened historical buildings further up the hill, concerned citizens banded together to form the Providence Preservation Society. The significant meeting occurred in 1956, exactly 200 years after the cutting of Benefit Street.

This was a fortuitous meeting; at that time the director of the Providence Redevelopment Agency was searching for civic support, necessary for a federal grant to study the preservation of College Hill's architecture. With the support provided by the Preservation Society, the city received funding for an important pilot study.

Completed in 1959, the College Hill Report has been lauded since. In 1960, the American Institute of Architects named it the outstanding planning study of the year. In 1966, the Preservation Society, vastly responsible for execution of the report's program, received an Award of Merit from the American Association for State and Local History. Just as the success of the restoration efforts is explained by the quality of support from citizens and city, the report is successful because of its twofold purpose: to serve as a detailed blueprint for Providence's preservation program and to act as a catalyst for action elsewhere.

Since 1956, nearly 200 old buildings in the College Hill area have received restorative work of \$5000 or more. The biggest boon to the Benefit Street area was Mrs. Malcolm Chace's simultaneous purchase of seventeen houses on the north end. By restoring their exteriors and selling the dwellings to permanent owners, she created the fairy tale effect of Benefit Street's overnight transformation from ugly duckling to swan. Mrs. Chace's far-sighted move convinced other individuals that investment in pres-

ervation is rewarding.

The College Hill Report included points to insure the constant improvement of the restoration area. A number of these have been implemented. Historic area zoning regulations are in effect, and an Historic District Commission reviews pertinent petitions. The Preservation Society performs many public information services such as public lectures, a Walks and Talks series, street festivals, publications and a research file. One of the Society's most outstanding services is a Consultant Bureau to advise owners on the restoration and furnishing of period houses.

The preservation program will bring many additional improvements in the future. A recent private donation will make possible the



(Left to right, clockwise) The Sullivan Dorr House (1810), designed by John Holden Greene. The Nightingale-Brown House, Republican style (1791). The Stephen Hopkins House (1708-1743), named after its illustrious second owner — member of the Continental Congress, signer of the Declaration of Independence, Governor of Rhode Island, and Chief Justice of the Superior Court. The Old State House (1762). Thomas Street, which runs downhill from Benefit Street; note the unusual Fleur de Lys Building, a Victorian interpretation of a seventeenth century half-timber house.



construction of a park at India Point, from which Clipper ships once departed in search of the Orient's wealth. Today this waterfront area is a junk heap. Nearby, at the foot of College Hill, is the South Main-South Water Streets project, part of Providence's Urban Renewal Program. Now in the hands of a New York developer, this project will mix old warehouses and other commercial buildings with complementary contemporary structures. The emphasis will be on re-creating the salty flavor of old Providence's waterfront warehouses. The plans include the conversion of twenty historic buildings into a shopping area, an arts and crafts center, a restaurant, offices and housing complexes for faculty and graduate students.



Another important project is the creation of an enlarged Roger Williams Memorial Park at the site of the town's original settlement, downhill from the north end of Benefit Street. Designation as a national park and the appropriation of funds have been accomplished. Nearby buildings of little or no historical value must now be cleared to create an impressive starting point for an historic trail and to open the vista to the State Capitol.

Anyone interested in the fate of American cities and the preservation of their pasts must visit Providence to view the work of those who heeded the words of the College Hill Report, "Cities are museums of buildings and the people are the curators."

May, 1970



(Above) Whirligig from Lancaster Co., Pa., late 19th century (\$650), exhibited by John Gordon of N. Y. C. (Above, right) Bird-cage-aquarium dated 1720 (\$2,200), Rowland's Antiques, Buckingham, Pa. (Below) Tin man made by J. Kraus sold early in the show at an undisclosed price. Exhibited by Gerald Kornblau, N. Y. C.



## *The Winter Antiques Show*

for the benefit of the  
East Side Settlement House,  
New York City

by Jeri and Ed Schwartz

One of the Commandments in the Bible states that "Thou shalt not covet thy neighbor's possessions". It was quite difficult for us to abide by this tenet at the Winter Antiques Show held in New York at the Seventh Regiment Armory from January 23rd to February 1. The show is managed by Russell Carrell for the benefit of the East Side Settlement House and is known as the

"*crème de la crème*" in antiques circles. We have never seen a finer selection of antiques for sale under one roof. Despite taxes and a depressed stock market, the elegant and affluent were buying from the seventy select dealers who came from all parts of the country with rare and exquisite pieces from their collections.

A special exhibition at the show

National Antiques Review

featured art treasures of the nineteenth century on loan from the Metropolitan Museum of Art of New York City.

Rowland Antiques of Buckingham, Pennsylvania, exhibited a unique treasure, dated 1720, that serves a dual purpose. Inserted in the top of a wooden birdcage is a glass aquarium. It is constructed with a large glass bubble, so that the bird can flutter up and be level with or even be above the fish swimming in the tank. A Dutch scene with four ships is hand-painted on the glass tank. It is priced at \$2200. According to the owner, only one other specimen has been seen — in the Sturbridge museum. Displayed on a seventeenth century English table was a bronze bell dated 1570, \$135; large Delft plates, \$195 each; Chinese export tureens, \$1,200 each; a seventeenth century candle stick, \$1,250; a rare Monteith bowl to rinse wine glasses, \$1,200; a charming white posset pot, \$850; and a stack of Chinese trade porcelain plates, \$485 each. This attractive display was augmented by flower sprays and foliage that had been artfully arranged.

*(Continued on Next Page)*



*(Above) Seventeenth century English chest (\$1,950) and andirons, c. 1585 (\$395), exhibited by Gertrude Weber, Brooklyn. (Below, left) Shaker deaconess desk exhibited by Celeste and Edward Koster, Old Chatham, N. Y. (Below, right) Military figures (\$10,000), exhibited by William Baxter, East Brewer, Mass.*



One of the most publicized and talked about items of the entire show was found in the booth of Gerald Kornblau of New York City — a tin man sixty-eight inches in height, which had been used as a shop sign for a tinsmith in New York City in 1900. Dressed in a cutaway suit and bow tie, it was constructed of sheet metal by the West End Metal Company of Brooklyn, New York, in 1894.

The booth of Jack Partridge of North Edgecomb, Maine, had a wealth of fine furniture and paintings. Many people stopped to admire and lovingly examine an English Sheraton, slant-top mahogany desk, circa 1780. It was 34 $\frac{1}{4}$  inches in width, with original brass pulls, ivory escutcheons, and ogee feet. A Masonic design in satinwood was inlaid in the center door. A magnificent buy at \$1,400. One could not bear to pass by without stopping to note an excellent English Sheraton, mahogany sideboard that was seventy-one inches in length and had the original brass handles, circa 1785, \$3,100. On top of the sideboard was a French Louis XVI white marble and ormolu mantel clock with a Wedgwood plaque, circa 1780, and still in excellent condition, \$785. It was flanked by a Prattware jug, \$225, and a Sunderland pink lustre sporting jug, circa 1820, \$160.

A touch of mechanical ingenuity went into a late nineteenth century handmade whirligig from Lancaster County, Pennsylvania. Two painted wooden boxers endlessly swing at each other without a knockdown. They are controlled by mechanical works hidden behind a hinged wooden door and are propelled by the wind. It was priced at \$650 by John Gordon of New York City, a specialist in provincial Americana.

An oil painting by an unknown artist from Lancaster, Pennsylvania, also attracted our attention. The subjects were a young brother and sister, supposedly related to the Buchanan family. The dimensions were 46 x 38 inches, circa 1850, \$2,800.

Mr. Kessler of Gertrude Weber, Brooklyn, New York, was kind enough to point out a fine chest made in the third quarter of the seventeenth century. It had profuse

strap work carving and was in the original finish and was priced at \$1,950. One of the earliest pieces in the show was also found in this booth: a pair of Elizabethan steel andirons, circa 1585, \$395.

There was an abundance of Chinese export porcelain at this show. Some of the finest examples were to be found in the booth of Matthew and Elisabeth Sharpe of Conshocken, Pennsylvania. An important piece was an Oriental Lowestoft charger in famille rose, circa 1780, and priced at \$2,400. A very rare pair of Chinese export porcelain cockerels were also featured, these being from the Chien Lung period, circa 1750, \$8,500 for the pair.

Military dolls of Napoleon's generals made a display that evoked great interest from collectors at the booth of William Baxter of East Brewster, Massachusetts. Mr. Baxter explained that they were from the First Empire and were presumed to be made for Napoleon. The ten pieces shown in the collection had belonged to Colonel Wanamaker of Philadelphia, who had collected them at the turn of the century. They were sold at auction in 1936 and purchased by a gentleman in Boston, while others from that collection are thought to be in the Midwest. They are handmade of carved wood with terra cotta faces, and each figure is complete with medals and military regalia. This is the first time a few

of the figures have been found complete with horses.

One could not fail to be awed by the museum quality of the French bronzes shown by Mrs. Thomas of The Incurable Collector, New York City. The most important piece in her booth was a nineteenth century French racing bronze that was attributed to Isidor Bonheur and was priced at \$6,500. The velvet covered steps served as a focal point for a bronze bison signed by Hoffman and priced at \$2,000; a nineteenth century bronze stag by Vidal listed at \$1,500; a racing bronze with the jockey up, by the French nineteenth century artist deVains was priced at \$1,500; "gone to earth" by Pierre Jules Mene, who worked from 1810-1879, was priced at \$850; and two jockeys by a French nineteenth century artist, whose signature has not been deciphered, listed at \$2,400.

The only booth in the entire show devoted mainly to the work of the Shakers was that of Celeste and Edward Koster of Old Chatham, New York. One representative piece was a deaconess desk dating from 1820, with a painted sponge decoration. It had a stationary slant top, side drawers, and tripod legs and was thought to be from Connecticut. The Koster's also showed a wonderful assortment of Cantonware, a Shaker candle stand twenty-five inches in height and 12 $\frac{1}{2}$  inches in





(Left to right) Pewter mugs and measures (\$50 to \$150), Mill Run Antiques, Spring City, Pa. Apothecary cupboard with pewter measures, Delft plates, motto mugs (\$30 to \$60 each), Nimmo and Hart, Middletown Springs, Vt. English desk inlaid with Masonic design (\$1,400), Jack Partridge, North Edgecomb, Maine. Chinese Export porcelain charger (\$2,400) and rare cockerels (\$8,500) exhibited by Matthew and Elizabeth Sharpe, Conshocken, Pa. Important bronze (\$6,500) attributed to I. Bonheur, exhibited by the Incurable Collector, N. Y. C.



diameter priced at \$425, and an early Shaker side chair with a woven brown and yellow seat, \$150.

The Graham Gallery of New York displayed a lovely French, carved walnut wardrobe from 1910 priced at \$1,600. An art nouveau, silver-plated candelabrum, twenty-two inches high, was priced at \$220; a Bayre bronze of a doe and fauns, gold seal, at \$700; a bronze dog by Pierre Jules Mene was priced at \$400; and a tall gray and purple ground vase by Daum was priced at \$700.

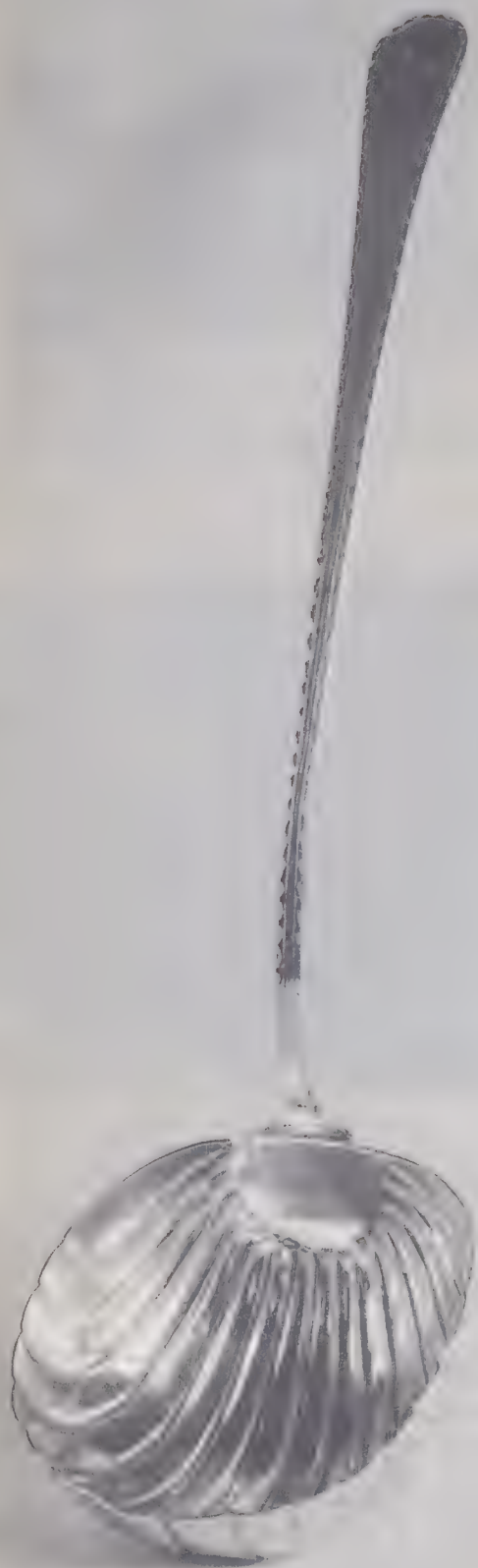
Yvonne Allen of Mill Run Antiques of Spring City, Pennsylvania, displayed a beautiful collection of

pewter grouped on an eighteenth century American pewter dresser, which was priced at \$1,800. The collection of mugs and measures dated from 1780 to 1840, and they were hallmarked. They ranged in price from \$50 to \$150.

American furniture, attractively arranged in homelike settings, was found at the booth of Nimmo and Hart of Middletown Springs, Vermont. An American apothecary cupboard in pine and chestnut was thought to be of Connecticut origin. It held an eighteenth century English creamware bear (\$485) that was used as an Atkinson Shop sign; assorted pewter measures, Delft plates,

and various English Motto mugs were priced at \$30 to \$60 each.

Across the booth was displayed a late eighteenth century corner cupboard from New Jersey that was constructed with butterfly shelves. It held a Lambrecht Delft posset pot, circa 1690, priced at \$295; a canary yellow criel plate at \$115; a Staffordshire yellow country mug, circa 1790, priced at \$300; a Staffordshire silver resist, lustreware canary jug at \$295; Bristol Delft plates, circa 1765, with Bianco Sopra Bianco borders, at \$80 each; a Staffordshire toby, circa 1810, at \$285; and two, late eighteenth century Dutch Delft plates at \$120 and \$150 each.



*(Left) Silver ladle by Paul Revere, Boston, 1735-1818. The shell design and intricate detail show good reason why Revere's pieces command the most today. (Facing page, above) Silver tea service touchmarked T. C. and hallmarked London, 1801-02. Unusual details are the figure of the reclining spaniel and the two bands of herringbone pattern, which are silver gilt. The engraved letters ED are the initials of Elizabeth Derby, who married Captain Nathaniel West in Salem, Mass., in 1786. (Facing page, below) Silver spout cup by Benjamin Green, Boston, 1712-48. This is a rarity as a silver collectible.*

## A Silver Collector's Guide

*by* Nora E. Taylor

*Photographs Courtesy of the Museum of Fine Arts, Boston*



ARE you fascinated by silver spoons? Perhaps pick one up every now and then at antique shows? Then, however "mod" you may be, you are in the groove of antique tradition — a tradition that goes back not only to the Puritans in America but even to England. In those far-off days, silver spoons were just about the least expensive examples of this expensive material available, just as they are today. Unless, of course, the one that catches your eye happens to be by Revere or Hester Batemen, in which case you might well have to sell all that you have, in order to buy your particular pearl of great price.

Probably everyone with the squirrel instinct buys some silver, and so a collection is launched. Before going further, however, it would be wise to decide just what sort of collection to accumulate. Period? Type? American? English? Another country, perhaps China or Russia?

Then the eye must be trained. There is the matter of recognizing silver from its nearest neighbor,

plated silver, and from any other metal. Some pewter, for instance, can be mistaken for silver by an unwary eye.

The first remedy for such bewilderment is to see and handle as much silver as possible. Shows are good for this. Inspect pieces, note the deeper luster of true silver, the harder, more brittle gleam of plate. Search for marks. Pieces emanating from the British Isles will bear hallmarks.

"Look for the lion" is a watchword for English silver. Or it may be a leopard, or a castle, or a harp for other British exports. There are a number of books available — in paperback, as well as hard cover — which give the hallmarks, and the year letters, and other distinguishing marks of British silver. One of the easiest to consult that I have come across is "Silver Collecting for Amateurs," by James Henderson, from the Barnes and Noble Everyday Handbooks series.

Impossible as it is to remember all the hallmarks, or other identification, the next best thing is to know your dealer. A well-established





*(Above) Muffineer and casters by John Coney, one of Boston's noted early silver smiths, 1655-1722. (Left) Benjamin Faneuil's cruet stand by Samuel Wood, English, 1745-46. (Below) Caster by Benjamin Wynkoop, Jr., New York, 1675-1751. Interesting view of the inside of a caster top, showing a two-real coin molded intact.*



lished one will not jeopardize his standing by giving incorrect information. Another safeguard is to obtain a receipted bill on the firm's letterhead which spells out just what you have bought.

If you decide you want silver from say, Revere or earlier, what chances have you? Quite frankly, not many. Most such pieces still enduring from the days of early America, are well-known, documented, and housed in museums or other collections.

However, it is just possible that some attic or the estate of the last surviving member of an old family, or some other obscure depository, may yield a forgotten example. If so, there will be a gala day at some noted auction house.

It was in the last decade of the 18th century that all-handcrafted silver pieces began to decline in number. The new machine-rolled sheets of silver could be cut and seamed and shaped to the desired item. So, if you are really intent on keeping your collection to the oldest in American silver, look for

the handmade article, which was raised by hammering. Even Paul Revere went over to the more modern process. An early tea set dated to 1793 in the Minneapolis Institute of Arts, combined two new factors: the sheet silver base and the then new form of bright-cutting.

In one of Boston's finest stores, which has an antique department, I spotted a pair of George II English salt cellars at \$200, a salt spoon from the same period for \$4.50, and an 1810 piece of exotica, consisting of an ostrich egg set in silver gilt and being sold "as is" because of a little damage to the egg itself, for \$210.

After feasting your eyes on museum collections, and handling show items, watch out for hallmark areas. If the silver around the hallmark looks as though it may have been repaired — beware. Some fakers insert ancient hallmarks from worn out pieces into more modern silver.

All items marked "Sterling" may not necessarily be American. If you are extremely fortunate, one might be Irish. For a brief period in the



(Above) Silver pepper pot by Samuel Gray, Boston, born 1710. The hexagonal design is interesting and difficult to execute. (Below) Silver chafing dish, made about 1750 by Samuel Burt, Boston, 1724-54.



(Right) Silver kettle by Francis Garthoren, hallmarked London, 1716. This piece exemplifies at its best the pigeon breast design of the Queen Anne period.  
 (Below) Silver porringer by John Burt, Boston, 1691-1745. Note touchmark in center. Top letter on handle is the initial of the owner's surname. Lower initials are generally those of the given names of man and wife, from left to right.



18th century, Cork makers used initials and the word "sterling", also the word "dollar", because much of such silver was obtained by melting down Spanish dollars. In the early 19th century, Dublin marks appear on Cork sterling.

All sorts of individual idiosyncrasies turn up, of course, in old silver. A charming one is to find coins included in the item. Shown here is a two-real coin in the top of a caster which was made by Benjamin Wynkoop, Jr., whose dates are from 1705 to 1766.

Items more costly to collect, but still accessible, are muffineers and casters. In a hole-in-the-wall silver store in New York, I examined an entire case full of tarnished casters. Some were as simple as Puritan silver, others were lavishly ornamented. They were priced upwards of \$50, for solid silver. Plated items,

EPNS or EPBM for English, a name and silverplate, or initials and silverplate for American, cost less, of course. Old Sheffield plate, on the other hand, sells for as much as contemporary sterling. The reason is that the method, discovered long before electroplating, put a thicker layer of silver on copper. Sheffield items can often be spotted by the devices used to obscure the edges where the two metals would otherwise be visible. Edges were turned over, beaded, soldered with silver, or with pure silver wire. These pieces are as rare as solid silver of the period — the late 18th century — and they may easily be mistaken for solid silver. They are not marked at all in the earliest years, which is one giveaway, and later bore suitable marks which did not conflict with hallmarks.

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# Contemporary Corner

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## Mildred Sands Kratz — Artist

*"I like to paint our vanishing America — our disappearing rural landscape — our old farms — springhouses, dilapidated buildings that someday won't be with us."*

These were the words of Mildred Sands Kratz one day not long ago as we sat in the Victorian dining room at the French Creek Hotel in Saint Peters Village in Pennsylvania. The food was very good, and my wife, Bette, and I settled down to some good hot coffee as we continued to talk to one of the most remarkable young artists we had ever met. Last year, her watercolors had taken a first prize at the National Art League Show in New York City, and the Gold Medal at the 72nd annual Professional Women Artists Show at the National Art Club in New York. Mrs. Kratz is also a member of the American Watercolor Society. Her credentials are very much in order, yet the appreciation of her fine work came long before these facts were known to her many patrons. She maintains a sales studio at St. Peters, and here the carfuls empty from Philadelphia, which is less than an hour away, and just about everyone zeros in on her to see what new is hanging for sale.

Mildred Kratz lives in nearby Knauertown, named for the family which started the village (NAR, Oct. 1969). She was born in nearby Pottstown, the home of Mrs. Smith's famous pies, married husband Lowell, and now has 14-year old-twins, Melissa and Melinda, both of whom are expert horsewomen and ride the trails on foxhunts with their dad. She is a self-taught artist and does all her work in watercolors. She knew Jamie Wyeth well, and in an amateur show in 1960,



As beautiful as her paintings is Mildred Sands Kratz, of Knauertown, Pennsylvania, one of our country's foremost exponents of watercolor technique. She is holding a typical work titled "Wide Open".





(Above) The main street of St. Peters Village in Pennsylvania, before its restoration as one of the Commonwealth's most charming places to visit.

(Facing page, above) A departure from her native area is the rendition of a NEW ENGLAND HOUSE, which was done on a trip through the countryside. The dimension in her paintings is outstanding, and one can feel that he has seen this or other places like it many times.

(Facing page, below) Mildred Kratz's greatest love is painting the "disappearing American scene". This one titled PATCHED ROOF, speaks for itself.

his entry came in first, with hers a close second.

She describes her work as a "reconstruction of feeling", wanting to make the viewer feel as if he had actually seen the scene. She is widely travelled and labels Pennsylvania and New England as her favorite places to paint. The landscapes in Europe did not stir her as much as our native ones, so she is much happier painting here. One of her favorites is Philip Jameson, a Chester County artist, whom she feels captures the spirit of the work she is trying to do. She has no objections to other forms of paintings, feeling that an artist must express himself in his own manner and with his own technique.

Her recommendation to all new-  
May, 1970

comers is "... to be involved in painting every day. You must keep in practice and paint every day" This is good advice from a person who has earned over 70 awards since she began exhibiting in 1963 in national, regional and local competitions. Some of her award-winning paintings have appeared on nationally circulated calendars. Her "one man" shows are an impressive list, which includes Newman's Galleries in Bryn Mawr; John Wanamaker in Jenkintown, Pa., and Wilmington, Delaware; Bambergers at Cherry Hill, N.J.; the Brandywine Gallery in West Chester, Pa.; the Chester County Art Association in West Chester, among many others. She is fond of painting at historic Cape May, New Jersey, and

is a member of the Cape May County Art League.

During 1967 and 1968, her paintings were with the 100th Annual Travel Exhibit of the A.W.S. in Major Museums in the United States. It would be possible to list several pages more on her gallery affiliations and shows, but it is best to let her paintings speak for her. She is a realist in the strictest sense of the word, and her paintings give one the feeling, as she wishes, that he has been there. This is the type of contemporary art that may and should be bought today for appreciation, for one enjoys it in his home with the knowledge that every day makes it more valuable as one of our antiques of tomorrow.

George Michael



# The Greater Dayton Antiques Fair

by Betty Lacey

(Above) This magnificent, pink Staffordshire punch bowl — an impressive 21 inches in diameter — was outstanding in the display by Bill Quinn and Jon Sturdivant Antiques, Troy, Ohio. Priced at \$350. (Right) A look at the fashion of yesteryear as reflected in this display of dolls by Richard Wright of Phoenixville, Pa. At top are French figures by Steiner and Jumeau, \$300 to \$400, and German character dolls by Simon Halbig and Gebrüder Heubach, \$75 to \$185. At bottom, baby dolls by Heubach, Halbig, and Armand Marseille, \$30 to \$125.

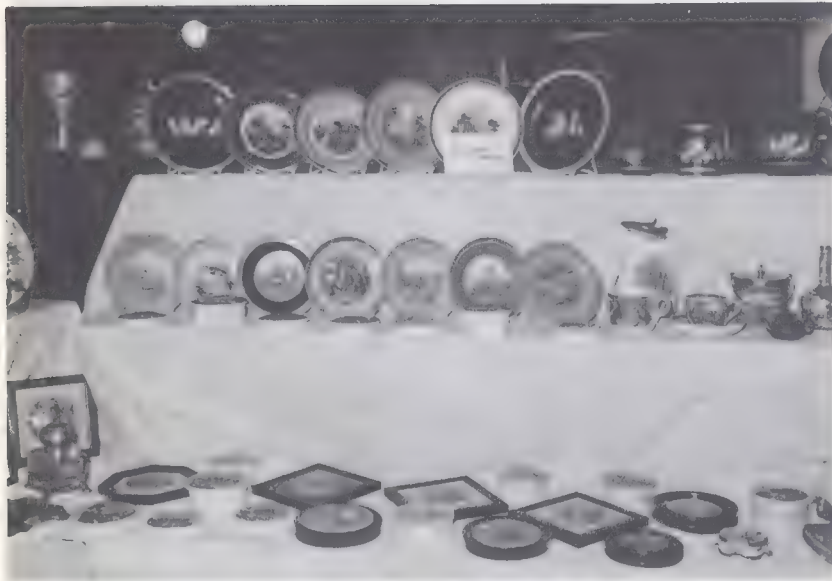


Marian Zell, Piqua, Ohio. English walnut, hanging corner cupboard, \$175. Reverse painting on glass of soldier, \$185. Chippendale-type looking glass, \$120. Kellogg lithograph ("Levi Woodbury"), \$45. Paper cutout, \$45. Ship's model, \$110. Mocha pitcher, \$45.





OPAL SALLEE  
KOKOMO IND



(Above) A beautiful display of top-quality art glass. Among choice pieces, a decorated mother-of-pearl bride's basket (bottom, center), \$650. An eight-inch coralene vase, \$300. Wheeling Peachblow, handled carafe, \$1,000. An eight-inch red Tiffany vase, \$2,100. And a pair of Russian cut glass sherbets at \$55 each. (Left) An outstanding collection of Prattware from Reid's Antiques, Detroit, Mich. (Top shelf) eight-inch plates at \$40 and \$45. Black "Old Greek" plates at either end, \$95 each. (Middle shelf) six-inch plates, \$35 each. (Bottom shelf) pictorial pot lids and pomade jars, \$30 to \$75.

IN the coldest week of the winter, two horse-drawn wooden sleighs stood on the snow-covered ground at the entrance to the Wampler Silver Arena greeting the throngs of antiquers who braved sub-zero weather to attend the Greater Dayton (Ohio) Antiques Fair.

The huge attendance at this show despite the inclement weather serves to prove that there must truly be an "antiques bug". Those of us who have been bitten are slightly out of touch with reality.

The southern Ohio area is the scene of a long series of splendid auctions and shows during the spring, summer and autumn months. But the one bright promise in the bleak days of winter is the Greater Dayton Fair.

The show is managed by Mrs.

H. Ogden Wintermute of Mt. Vernon, Ohio. Together with her late husband, Mrs. Wintermute has managed antiques shows in the area since 1940. The Wintermutes also founded the magazine, *Antiques Journal*, back in 1946 and continued to edit and publish it until 1951. In its earliest days, the magazine was known as "The American Antiques Journal."

This year, 52 dealers, chiefly from the states of Ohio, Kentucky, Indiana, Michigan and Pennsylvania, displayed collections in the Dayton show, which features glass, silver, china and the smaller collectibles such as jewelry and coins. Furniture is largely limited to pieces used for display purposes.

Helen Ostot of Springfield, Ohio, had an interesting display of glass

and pottery. Included was an extreme rarity in pattern glass, a goblet in the "Ostrich Looking at the Moon" pattern, priced at \$50. Other offerings included an Eye Winker syrup, \$30; Strawberry goblet, \$15; Stork spooner, \$15; Cathedral goblet, \$14; and a Cupid and Venus celery, \$22.

Mrs. Ostot also offered a nice selection of Buffalo Pottery wares highlighted by a pair of ten-inch candlesticks in Abino ware at \$225 the pair. Deldare ware included an eight-inch plate of "Ye Olden Times", \$90; cup and saucer, "Ye Olden Days", \$90; cream, \$75 and sugar, \$85, both with village scene. An eight-inch plate of the Fallowfield Hunt was \$85, a five-inch of same, \$65.

(Continued on Next Page)



(Above) The best of art nouveau was presented by Lloyd and Barbara Macklowe of New York City, who specialize in Ohio pottery and American art glass. The Tiffany lily lamp, with all shades and base signed, sold quickly at \$1,800. (Above, right) Country primitives in the Midwest manner by Cowpath Antiques, Yellow Springs, Ohio. Pine and poplar dry sink (refinished, 37 inches wide, 31 inches high, 19 inches deep), \$85. Moravian chairs, \$65 each. Child's pine, slant-top desk in foreground, \$55. In the background, an 18th century pricket lamp, \$65, and an old tin birdcage, \$18.50.

(Right) Decorator items offered by Wilmar Antiques, Cincinnati, Ohio. English ship's model, \$125. (On shelves) pair of signed Dutch bronzes, \$160. Russian bronze figure, \$125. (Flanking shelves) French fruitwood carvings, \$65 each. (Left) Original engravings by Cruikshank, \$30 each.



A "Klondike" dessert set, frosted with amber, was priced at \$90 for the six-inch square bowl, and \$60 for each of the four matching square sauces. Mrs. Ostot explained that "Klondike" was made in Findlay, Ohio, and is a rare pattern.

Two magnificent sets of service plates were offered by Richard Wright of Phoenixville, Pennsylvania. One set of ten eight-inch square plates was by Royal Worcester, their scenic decoration by Stinton for the Ovington Brothers Company of New York. The plates

were priced at \$95 each. The second set consisted of nine eight-inch plates by Copeland, each with a different hand-painted game bird. They were artist signed, Weaver, and marked "Made for Tiffany and Company, New York". These plates were \$100 each.

In the booth of Marian Zell of Piqua, Ohio, were several redware pie plates. The eight-inch size was priced at \$21, and the smaller six-inch was \$18. Marian also offered a choice pair of Ohio sewer tile candlesticks fashioned as tree trunks

at \$55 the pair.

Among cut glass displayed by Roselee Willis of Springfield, Ohio, was an ice cream plate signed Hawkes at \$25. Cut glass was a popular offering in this show.

And just in case you're already looking toward next winter's snow fun, those horse drawn sleighs were for sale. They were in need of some major repairs, but priced at only \$25 each. Restoration would make a nice summer project for an enthusiast of the Currier and Ives winter scene.

# Auction of the Month in Cranberry Country South Carver, Massachusetts

*Auctioneer C. L. Norton, assisted by his attractive daughter, Sandra, sells the child's thumbback chair for \$50.*

CARVER, Massachusetts, and its satellite towns were incorporated in 1790 out of land that formerly belonged to Plymouth. Charles Whipple's *Gazeteer of Massachusetts*, published in Newburyport in 1828, reveals that the inhabitants were thinly scattered, that there was an iron furnace in the town supplied with ore from a pond in the vicinity (most likely bog iron), and that "There is a congregational and baptist society in the town, both vacant".

This is cranberry country, and tourists from all over the nation come here to ride the Edaville Railroad, which ends up where one may have an excellent chicken barbecue. (The rides on the miniature gauge railroad are a great attraction at Christmastime, when the area is decorated in the true New England manner.)

There were no vacant seats the day Bette and I attended the auction held by Mr. C. L. Norton in South Carver. He had advertised an "Important Lot of Period American Furniture and Bric-a-Brac purchased from a local private museum". After we read through the ad, listing as follows: "Queen Anne tiger maple server, New York State inlaid banquet table, 2 Adams pier tables", and the like, it was off to the Carver area, with breakfast first at the Ocean Spray restaurant in Wareham, with hot cranberry muffins and cranberry juice, which are out of this world.

Mr. Norton should have put some auction arrows out. When we strolled into the ever-present country store, the storekeeper must have recognized that "antiques hungry" look, because before being asked, he said, "It's just down the road. Take your first left."

The hall was jammed. The auction started off — with the sale of a Chippendale ball and claw-foot side chair reinforced on the side with bolts, for \$85. A walnut ladies' dresser with Sheraton cookie corners, the two top drawers inlaid with Chinese ivory, sold at \$75. Another goodie was a pair of Chinese mahogany armchairs, which sold at \$400. An agata tulip vase, about ten inches high and attributed to the New England Glass Company, sold for \$800.

A surprise was the amount received for seven Centennial, Queen Anne-style, stretcher-based chairs, which went for \$300. Highlight of the auction was the sale of a tea and coffee set in silver — teapot, about eight inches; coffeepot, ten inches; waste bowl, 6½ inches; covered sugar and creamer — by Jesse Owen of Philadelphia, working at the end of the 18th century. The original creamer has long been missing, and in the early part of this century, a reproduction was made by Bigelow-Kennard, and this was sold with the set, which went for \$1,200. There was a lot of money still to be made on this one.

A beautiful mahogany ship model,

about 50 inches, went at \$275. Other sales included an Empire mahogany worktable with two drawers and early pressed glass knobs, either Bakewell or Sandwich, \$120. Child's thumbback armchair, \$50. Pembroke mahogany table with cross stretcher base, 32x41, \$275. (This was very much in the style of the Newport pieces.) An English ball and claw, period Chippendale mahogany side chair, \$100. A Queen Anne rush-seated armchair went at \$300. A Louis XV armchair, which was documented as having been brought to this country in 1781 by a Captain Maxwell of Newburyport, and kept by his descendants until 1857, went at \$300, which is high for French furniture in this area.

A Louis XIV carved mirror, about two feet and in good condition, sold at \$200. A half-moon teakwood table, about 30 inches, with inset of marble, \$100. Sheraton fluted-leg, mahogany sideboard, 40½ inches, with drawer, bottom doors and secretary top, \$550. An English tall clock from Bristol, 1750, about eight feet, \$600. An unusual marquetry-inlay, bombe-styled chest, bowing from 32 to 34 inches — a really delicate one and very English — \$400. A Willard Patent banjo clock with a painting of three ladies playing blind man's bluff, \$600. Thirty-six-inch bracket door, slant-top desk, English, walnut, \$400.

The advertised Queen Anne server, which seemed to be more the

*(Continued on Next Page)*

base to a highboy, though Mr. Norton insisted it was not, \$500. A Chippendale chest, 35½ inches, double drawer at top, three beneath, original brasses — and it looked authentic, not a highboy top — \$350. A French ladies' desk with ormolu figures, \$500.

The New York State Hepplewhite banquet table — and it was a beauty — brought \$650. At the distance, we couldn't tell whether it was walnut or cherry — most likely the latter.

A good buy was a transitional American Queen Anne side chair, which had the Chippendale ears, \$100. A quaint Danish, rush seat chair, with moon-shaped carvings at the top, brought \$170. Another good buy seemed to be a wooden, dome-shaped document chest filled with papers, letters, etc., including ship accounts; just from the few read, they were goodies, \$105.

One of the prettiest pieces of furniture put up was a 39-inch French bow-front, footed chest in cherry and bird's-eye maple, with satinwood inlay. It went for \$450. This type of decorated chest of the late 18th century period is getting scarce even in New England, so this must be rated a good buy. Also down in price was an ogee, weight-driven mantel clock at only \$35. Other good buys seemed to be the period Hepplewhite, shield-back side chair at \$110, and a pair of Chippendale side chairs with ordinary pierced backs at \$150.

In other departments: A Honeywell and Stanwood commemorative silver chalice, dated 1841, went at \$75. Signed Clark cut glass eight-inch bowl, \$45. A three-foot cast aluminum horse weathervane figure, with added copper tail, \$85. A fixed-top, snake foot candlestand in mahogany, \$95. A Rookwood six-inch brown bowl, \$15. Rookwood 2½-inch green vase, \$17. And another Rookwood vase, six inches, shaded gray to rose, \$12. An old wooden cranberry scoop sold at \$15. A pair of genuine Sandwich glass, eight-inch flint compotes went at a reasonable \$40. Hawkes-signed, 14-inch cut glass vase, tulip design, \$35. Hawkes-signed, ten-inch cut glass bowl, \$40. A pair of torchieres with cut glass prisms and

marble bases, \$100. A four-section Oriental screen, with red and black lacquered background, some ivory and jade inlay, \$325.

In addition to the Jesse Owen tea and coffee set, silver items included two coin silver serving spoons by one of the Moultons of Newburyport, \$20. Two others, which must have been a good buy at \$15, were by one of the Motts, either John or William, who worked in New York at the end of the 18th century.

A real goodie was a Newell Harding mustard pot, Boston, circa 1820, at \$85. (I dropped out at \$80.) A signed Tiffany compote, quite small,

sold at \$245. A German stein, about ten inches, blue and gray, with a diamond mark on the bottom, sold at \$23. A couple of interesting old ship's telescopes sold at \$30 for one in brass and wood, and \$40 for one in leather and brass — made by Browning and Company in London.

This was a good sale. Mr. Norton kept things moving, and if the bidders didn't keep right at it, the item was gone, because there was lots to sell that day. The last item we saw sold was a very nice, old bronze sun dial with the inscription, "Time Takes All But Memories". And we have good memories of this auction.

George Michael



(1)



(5)



(2)



(3)



(4)



(6)

(1) *The New York State Hepplewhite banquet table, a fine one at \$650. In the background are the 1750 English Bristol tall clock, \$600, and the torchieres, \$100.*

(2) *A split-drawer top in a chest this size makes one suspect it could be a highboy top, yet examination revealed no evidence that it was not all original, \$350.*

(3) *English comfort commode in high-styled French foot, \$95. At right, the Chippendale side chair, repaired, \$85.*

(4) *Rope leg worktable with early pressed glass knobs, probably Bakewell or Sandwich, \$120.*

(5) *English bombe chest with marquetry, \$400.*

(6) *This handsome bowfront, French footed cherry and bird's-eye chest sold for \$450. It measured 39 inches.*

(7) *Important tea set by silversmith Jesse Owen, Philadelphia, late 18th century, with reproduction creamer made to replace missing one, \$1,200.*

(8) *Unusual pair of Chinese mahogany armchairs, \$400.*



(7)



(8)



## The Finger Lakes Wine Museum

LAKE Keuka is one of the Finger Lakes in the western section of New York State. It must be twenty miles long, about eight hundred feet deep in some places, and it rarely ever freezes over, despite the bitter cold. On the western hillsides that sweep up from the lake, grow some of the best wine grapes in the country. At its very foot lies the sleepy village of Hammondsport, which has always been widely known in the country for the fine wines and champagnes produced there. Yet, Winston Churchill once paid a visit there to place an order of over a million dollars for a commodity not mentioned above. It was for a supply of Curtiss airplanes during World War I, because this was the home of the famous Jenny, which was about the only creditable flying machine

turned out by this country at that time. It is little known that the first public flight of a lighter-than-air craft took place here when Alexander Graham Bell and Glenn Curtiss joined forces to produce the machines and invited the public to the first demonstration of what they could do. The Wrights pre-dated the Curtiss flights, but the public was never invited to them. Curtiss flew his *June Bug* on July 4, 1908, from a field now owned by and adjoining the Great Western Champagne Cellars. There is a flying museum here to commemorate the event and pay homage to one of our greatest aviation enthusiasts.

Today, the planes are gone, the old factory closed. But a bustling industry that began way back in 1829 still thrives. The Reverend William Bostwick, Rector of St.



*(Facing page) The Finger Lakes Wine Museum in Hammondsport, New York, from an oil on canvas, by Walter Taylor, originator and curator of the museum. (Left) Walter Taylor shown with an A-frame, in which champagne bottles are put, allowing sediment to settle. The wine is later cooled down before corking the bottles, so that fermentation is not lost while removing the sediment. (Above) An 18th century bottle corking machine, which is still very useable. It came from France. (Below) One section of walls hung with cooper's tools, including the rare sun planes.*

James Episcopal Church, planted some grapevines in his rectory garden. They thrived so well that it was not long before vineyards dotted the slopes of Keuka Lake, for the soil, climate and growing conditions were ideal. The first really large vineyard was planted in Pultney, New York, in the 1850s by W. J. Prentice; this was stocked with the Isabella grapes. The newly created Concord Grape, which was first grown by E. W. Bull in the Massachusetts town of that name, soon became a favorite here, too, along with the Diamond, Chelois, Delaware, Aurora, Elvira and Catawba. From them are made the Burgundies, Sauternes, Rhines, Chablis, Clarets and Champagnes. The basic wines like Port, Sherry, and the Vermouths are still the biggest sellers.

May, 1970



Naturally, there was a technology in equipment which had to be developed, and each wine maker might borrow other ideas and add a few of his own, so much so that there is a wide array of all types of wine making equipment. This includes not only the presses and bottling gear, but the coopering tools that were necessary to the barrel making and maintenance. Naturally, winemaking was not confined to this area in the United States during the past century, and much of this equipment was made and used just about everywhere, but this section was so commercially involved in this business for so many years that it is only natural more might be found here, and what better place to establish a museum to preserve these artifacts and make them available for public viewing.

Credit for this idea must go to Walter Taylor, the young energetic Assistant Managing Director of Great Western and the president of the Finger Lakes Wine Museum. The Taylor family enjoys a great history in this industry dating from 1883, when Walter's grandfather and grandmother made their first vineyard purchase nearby. Walter is also the founder and president of the New York Wine Institute, which was founded two years ago to "Prepare and publish and distribute literature throughout the United States and the World for the information of the consumer and those engaged in the wine industry, describing the New York State Wine Industry". About three years ago, he conceived the creation of the present Finger Lakes Wine Museum, which is atop Bully Hill Road overlooking the lake. It is in the original winery building owned by his grandfather, and since its inception has been filled with all sorts of memorabilia from all the wineries in that area. Included also is the Wine-maker's Shop, where the public can learn the technique of making wine at home. Literature is available there on this subject, but perhaps best of all is the *Home Winemaker's Handbook*, authored by Mr. Taylor and Richard P. Vine, who is one of the country's foremost technologists in the business.

In the museum, one may see old





*(Left) A very rare Liverpool black transfer, soft paste creamware pitcher, c. 1800-20, showing the patron saint of coopers, Dan Mountford. Mountford is shown tightening the hoops as the fire inside the barrel expands the wood, so that it will cool down later to proper size. (Pitcher height, 11½ inches.) (Photographs courtesy of Miner J. Cooper Antiques, Windsor, N. Y.)*

vats, grape conveyors, presses, bottles, corking machines, or the more exotic items like rundletts, swigglers, costrels, tuns, and corn pummeling tubs.

The tools in the cooper's shop are most interesting and answer the question to many "What is its". Here you may see the Miner J. Cooper collection from Windsor, New York, and it is perhaps the most complete showing of these tools. According to the Metropolitan Museum of Fine Arts in New York, the Egyptians before 500 B.C. knew the art of joining curved staves. One can only marvel at the ingenuity behind some of these implements and must consider how important they were to the growth of this nation. The wooden casks and barrels were the containers of our early commerce, and those in the wine industry were completely dependent on them for the storage and making of wine, as well as the shipment of wine by ox team, rail and barge.

All this is such a contrast to the

tour we took of the Great Western plant. The huge redwood storage barrels are a sight to see, and much of the flavor of an old winery has been preserved.

The wine industry is now automated, with huge vats interconnected so that wines may be mixed and stored where desired. Also, the bottling is done by conveyor. This is why the wine museum has so much importance. It is a needed preservation of an early industry and an early way of life. Those connected with it are now cataloging books and other memorabilia associated with the industry in preparation for this year's onrush of visitors.

Anyone who has such memorabilia that would be of interest to the museum might wish to donate it for preservation and may write to Mr. Taylor, who also acts as the museum's curator. It is the only wine museum in the country and is open May 15 to November 1, weekdays from 9 to 4:30, and Sundays from 1 to 4:30.

George Michael

*(Below) A slipper-footed champagne bottle holder, used to hold the bottle in place while corking it.*



# The Flea Market Scene in Amsterdam and Rome

By Barbara Scantlin



Amsterdam

*Mrs. Jack Scantlin of Northville, Michigan, recently returned from a trip to Europe and has written her observations and impressions for NAR.*

## AMSTERDAM

Anyone who can get past the language barrier can find a multitude of goodies for sale in the European Flea Markets. In fact, a talent for bargaining, plus a good currency converter, will even overcome the lack of a fluency in the local language.

This popular pastime is usually reserved for Saturday or Sunday — and, in some cases, all week long, as in Amsterdam. Unfortunately, progress is enveloping the city, and the picturesque strip near the "Hippie" Canal will be forced to move elsewhere. Until then, there are handsome copper and brass

brass flat irons, \$14.

I would say that most of the articles for sale were new, but in among these were a few antiques, although most of the good pewter and Delft-ware is kept in the antiques stores around town. These shops are plentiful and the quality is obvious. The antique pewter is about one-third less than comparable prices here, and the new pewter is well-designed, and very collectible.

There were two well-designed items that I thought very collectible: one was a wooden spoon rack with six primitive spoons, and the other a wooden wall rack to hold a brass mortar and pestle. The spoon rack



Rome

pieces to be had, from coal buckets to large milk pitchers — all well-made to last a long time.

The ever popular wag-on-the-wall clocks are reproduced, and the antique ones are not plentiful. At this flea market, a lovely black iron wag with a brass pendulum was about \$73; a small brass samovar was \$56; a large mortar and pestle \$23; and a small one around \$14. Old brass compasses started at \$42 and are priced higher if the glass is in excellent condition.

A pair of brass candlesticks about 26 inches high were only \$44; they were 150 years old. Tall covered copper pots with brass tops and handles were \$12.60 (new ones);

was \$9, and the wall rack about \$45.

## ROME

On Sundays, between 12 and 4 p.m. at the Campo Fiore in Rome, it seems as if the whole population arrives en masse to visit the flea market. Here, one can find anything to buy from a litter of Boxer puppies to a box of Amporae "just retrieved from the Mediterranean," at \$16.20 each. At least this starts the bargaining which is expected, and isn't easy to do with the delightfully accomplished Italians.

Therefore, the following prices are all top, and depending on your

National Antiques Review

own bargaining methods (good place for Yankee traders), about a third-off is the most you'd pay for anything.

A five-foot plaster marbelized pillar was being fought over furiously by two decorators; the price was 49 cents, so the bargaining was going up instead of down. I didn't stay for the result, because there was so much else to see.

Two ten-inch glass vases, yellow lined with clear glass at \$3.24 each, were typical art glass. A beautiful French (Lyon) clock signed Bousquet was approximately \$195. A German pillar and scroll type clock with decorated face, about 22 inches tall, was a "guaranteed" antique for

Sad irons of all types, seen here at American Flea Markets, started at \$2.40. Old brass ships' compasses, turned green but in good condition, started at \$58, comparable to those in Amsterdam and showing that they are a popular item all over the Continent. I saw some used as garden decorations.

A brass clock (Vienna) with reclining figure on a china base was \$80 and in running condition.

Two 30-inch brass candlesticks with spikes for large church-type candles were \$20 each (18th century).

There were many lovely landscapes painted by local artists, not old but very collectible, at around

approximately 20 inches high were \$354 a pair. The dealer insisted that they were extremely old and made in Italy. I didn't check to see if there was a mark. A small white tureen with gold rim was nice for \$3.24. The four-drawer chest of matched mahogany (36" x 45" x 24") was beautifully made, and the drawers were hand dove-tailed. The price was \$72, including the marble top. A taller Victorian walnut chest (45 inches high), with six drawers and brass key-holes, was lovely at \$85.

An apothecary scale complete with weights was made of wood and brass fittings and had a marble top; priced at \$22.

Very popular now are Oriental-



Rome



Rome

\$73, but the insides of brass said "Made in Germany" and were brand new. There was a lovely 16th century Italian clock for \$483, but for some reason I wasn't allowed to photograph it.

In the "bargain basement" department, there was a 1920-type chandelier still encased in mud from the flood of Florence two years ago; it may have been a "treasure" at 49 cents. There was a truckload of small pewter pieces, salts, ash trays, matchbox holders, you name it, and they had one starting at 100 Lire up (16 cents).

There were two Victorian chairs, poorly upholstered, but lovely carved mahogany, for \$22 a pair.

\$14 for unframed 12" x 16" canvases. There was a lovely salt crock with a pewter top for \$6.50 that I wanted, but being already one kilo overweight in luggage, it was a no-no. (There were plenty of these).

Assorted clocks — and there are hundreds for sale here, of all the varieties collected in America — can be had for as little as \$20 and range up to \$400 for the specialties. There were many of the iron variety similar to those produced here around the 1860s — some gilded, some painted to look like wood, many very ornate.

A bowl and pitcher set (Italian) with a delicate floral pattern was \$48.50, and two Chinese-type vases

type rugs which I saw in three Flea Markets — Amsterdam, Como, and Rome. They are brand new, all wool, and quite attractive, starting at \$15 for a "doormat" sized rug, up to \$48 for a 6' x 9'.

The Italians have caught on to the old bottle craze, and on sale are all shapes of liquor and wine bottles in glass, and Beam-type china bottles. I think it would take an expert to find a bargain here.

There were over a hundred booths here, and in between the shoes, leather-goods, food, clothes, and flowers there is something for everyone's taste, and someone is bound to find a bargain.

It may be you.

## Bell Ringer (Continued from page 9)

May (Cont.)

15-17 — St. Joseph, Mich., S & S, YWCA, Mardee Chandler, Mgr.

16 — Hyannis, Mass., Estate Auction, 10 A. M. at the Galleries of Richard A. Bourne Co., Inc., Corporation St. (See advertisement, p. 4).

20-21 — Lexington, Mass., S & S, Masonic Temple, Management by Centre Chimney.

22-24 — Memphis, Tenn., Mid-South Coliseum, Continental Shows, Ltd., George A. Kuehler, Dir.

22-24 — Coldwater, Mich., S & S, Masonic Temple, Mardee Chandler, Mgr.

23 — Brookline, Mass., Antique Auto Auction, 10:30 A. M. at the Antique Auto Museum of Mass., Larz Anderson Park, Inc. (See advertisement, p. 4).

### June

2-4 — Hingham, Mass., S & S, Old Ship Church, Management by Centre Chimney.

6 — Millbrook, N. Y., Indoor Show & Outdoor Flea Mkt., 10 A. M. — 6 P. M., St. Josephs School, Mary E. Lyle, Mgr.

5-7 — Pittsburgh, Pa., S & S, Civic Arena, Steiner Productions.

5-7 — Utica, N. Y., S & S, Clinton Arena, George Siegert, Mgr.

7, 14, 21, 28 — New York City, Flea

Mkt., 25th St. & 6th Ave., Arts & Antiques Fairs, Inc., N. H. Mager, Dir. 7, 14, 21, 28 — West Swanzy, N. H., Weekly Sun. Flea Mkts., Rt. 10, Mrs. Joan Pappas, Mgr.

12-14 — Greentown, Ind., Benefit of Greentown Glass Museum, Bob Haycock Antique Show.

12-14 — Oklahoma City, Okla., Civic Center, International Shows, Jack Lawton Webb, Dir.

14 — West Swanzy, N. H., Bottle Show, Whitcomb Hall, Mrs. Joan Pappas, Mgr.

19-21 — Wichita, Kan., Beechcraft Activity Center, International Shows, Jack Lawton Webb, Dir.

20 — Grafton, Mass., S & S, Grafton Village Green, Grafton Hist. Soc., Management by Centre Chimney.

25-27 — Buckingham, Pa., S & S, Tyro Grange Hall, Russell & Rutherford, Mgrs.

### July

4 — West Swanzy, N. H., Bottle S & S, Mrs. Joan Pappas, Mgr.

4 — Brimfield, Mass., FM, Auction Acres, Gordon Reid, Mgr.

5 — Laconia, N. H., Bottle S & S, Al Davis, Mgr.

5-7 — Estes Park, Colo., American Legion Bldg., 4 Seasons Shows.

5, 12, 19, 26 — West Swanzy, N. H., Weekly Sun. Flea Mkts., Mrs. Joan Pappas, Mgr.

10-12 — Cheyenne, Wyo., Hitching Post Motor Inn, 4 Seasons Shows.

11 — Cutchogue, L. I., N. Y., Outdoor FM.

12-14 — Westfield, N. Y., S & S, Eason Hall, Moe Assaf, Mgr.

16-18 — Bourne, Mass., S & S, Community Center, George Siegert, Mgr.

21-22 — Sioux City, Iowa, S & S, Sioux City Auditorium.

21-23 — Kittery Point, Maine, S & S, First Cong. Church of Kittery, Management by Centre Chimney.

24-26 — Jacksonville Beach, Fla., S & S, Auditorium.

24-27 — Ocean City, Md., S & S, Convention Hall, Munderly Productions.

27-29 — Hazlet, N. J., S & S, Holiday Inn, George Siegert, Mgr.

28-31 — Camden, Maine, S & S, High School Gymnasium, 1-10 P. M., sp. by Community Hosp. Auxiliary, J. Gresham Wilson, Mgr.

Every Saturday — Danbury, Conn., Auction, 11 A. M. — 4 P. M., 15 Thorpe St., Col. O. W. Murphy, Auctioneer.

Third Sunday of Every Month — Ann Arbor, Mich., Antiques Mkt., Farmers Mkt., Detroit St., 11 A. M. — 6 P. M., rain or shine, sheltered area, free admission & parking, 130 dealers (May 17, June 21, July 19, Aug. 16, Sept. 20, Oct. 18), Fred & Margaret Brusher, Mgrs.

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# The Antique Press

**A**N exhibit at the Bennington Museum in Bennington, Vermont, until October 19 are *ANIMALS IN MARBLE*, an exhibition of sculpture by Jane Armstrong of Manchester, Vermont, and New York City. Also at the same museum until November 30, 81 paintings by Grandma Moses — the largest assembled collection in the country. From June 1 through November 30, one may visit the *TOPPING TAVERN MUSEUM*, in South Shaftsbury, Vermont, by appointment only.

**V**OLUME I, Number I of *THE WIND ROSE*, published by the Marine Historical Association at Mystic Seaport, Connecticut, crossed our desk. The report of the annual meeting of the New England Conference, American Association of Museums, caught our eye. Keynote speaker was Robert Bruce Inverarity, director of the Philadelphia Maritime Museum. Exploring the role of museums as educational facilities, the speaker questioned first the contribution that can be expected from the proliferation of museums of all categories — "Certainly we can have more museums, but what kind of museums are we going to get?" — and then discussed the willy-nilly attendance of swarms of visitors, especially young ones, using the special conditions that arise in art museums as an example. Deploring the manner in which "people are siphoned through the galleries like oil in a pipeline", Mr. Inverarity said "An art museum is not an entertainment center — aesthetic experiences demand contemplation. Will the museum staffs in the next ten years attempt to restore this experience to people?"

**A**TTEENDANCE at the 26th Annual National Antiques Show in New York in February broke all records. On Sunday, February 22, the crowds were so heavy that the doors were closed for about one hour in order to permit passage through the aisles. In addition to the record breaking gate, sales in the realistically priced antiques and memorabilia were very active. In the more exclusive, rare and valuable antiquities and decorative accessories, sales held steady despite tightened business conditions.

**S**HORTLY before Christmas, a salmon fishing shack arrived at Mystic Seaport in Mystic, Connecticut. It came from Northport, Maine, and is now in the process of restoration. It is one of the types of shack used in that area for Salmon Fishing in Penobscot Bay in pre-pollution days. Upon completion of the restoration, it will be moved to its ultimate location and form a segment of the Fisheries Exhibit, which will eventually include portrayal of oyster, clam and lobster shacks and gear.

**T**HE Memorial Art Gallery of the University of Rochester, New York, announces the acquisition of two groups of Costa Rican stone carvings and painted and modeled clay objects. The first group of seven was purchased through the generosity of Dr. and Mrs. Henry Buxbaum of Canandaigua. Sixteen additional objects have been purchased through the Marion Stratton Gould Fund. The pre-Columbian past of this Central American region is being studied with increasing interest.

**I**F you happen to be driving through the Hudson Valley in the Rhinebeck area the first Sunday in May and see a hot air balloon going up-up and away and minutes later several biplanes in the air and then some World War I fighter planes trying to shoot each other down in a full-fledged dogfight, don't scratch your head and try to figure it out.

Who else would it be but Old Rhinebeck Aerodrome "kicking off" its first Air Show of the season with a bang?

This year, aside from many new acts, Old Rhinebeck Aerodrome is commemorating the 60th Anniversary of Glenn Curtiss' famous flight down the Hudson from Albany to New York. They have built an exact copy of Glenn Curtiss' Albany-New York Flyer and have powered it with probably the oldest running aircraft engine in the world — vintage 1909. This machine will make short hops during the weekly Sunday Air Shows at the Aerodrome for the entertainment of its guests.

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# MONEY in the BANKS

by

Hubert B. Whiting



## And How It Gets There

SINCE the first of the year, we have been going to perhaps two shows every week, or even two every Sunday — all without travelling great distances. The shows are an opportunity to contact many dealers at one time. They are fun, too. Perhaps you don't find anything. Perhaps you do. Anyway, there is always the chance that you will be lucky, and after all, isn't that what keeps us all optimistic about our acquisitions of the future?

There is an antique show at Hudson, N.H., every Sunday at the Lions Club Hall. One Sunday, they ran out of oil at the Hall, but not for long, and soon everyone stopped shiver-

ing and enjoyed the variety of wares that were exhibited. As usual, this Sunday my wife went one way, and I went the other. She overheard a conversation about banks and injected herself into that conversation. As a result, we acquired a mechanical bank we didn't have.

(Left  
to right)  
Lilliput  
Mosque  
Paddy and  
the Pig  
Cabin



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We invite correspondence from collectors and dealers interested in historical Staffordshire china, early glass, folk art, spatter, etc. We welcome opportunities to buy single items or collections. Please ask for our list.

Collector would like to purchase fine 18th and 19th century marine paintings. Please write P. O. Box 1, Salem, Mass. 01970.

This we haven't been able to do for a long time. It was a Mosque.

About once a month, the New Hampshire Highway Hotel in Concord has a show. There is a spacious convention hall, and it holds comfortably the many dealers who show there. "How much for the Cabin Bank?" I asked. "It doesn't work right," said the dealer, "but it's only a 'million' dollars." "Can you do better?" "Yes. A 'half million'." "I'll take it." True, it did need some repair, but not major,

and it is a fine addition to our group.

For many years, we've enjoyed eating at the White Turkey in Nashua, N.H. Now we need only the excuse of an antique show at the Thunderbird Motel across the highway to again enjoy our dinner at this restaurant, or for that matter, in the Thunderbird dining room.

Then to the show. "I have a Paddy and the Pig mechanical," a dealer told me, "but I didn't bring it. It's home. The foot that kicks the penny into Paddy's mouth is missing." "How much do you want, as is?" I asked. "You do? Is that your best price?" It was. "Will you take a check?" He would. "Okay, but I'd like to see it." Quicker than lightning, the dealer was out the door, up the road a piece, and an hour later brought back Paddy and his footless Pig. A lot of money, but I bought it and hope that I can get it repaired.

The Berkshire Motor Inn in Nashua, N.H., has a show every two weeks. Just a nice ride from home on a Sunday. We go to church, and then, just for the ride, we do the show. But no, it's not "just for the ride". A Lilliput mechanical bank is being offered. A fine specimen. Nothing wrong. Price too high perhaps. "What's your best price?" "That's it, mister." So I took it anyway. Some friend of mine will want it, and I'll lose ten dollars on the deal. (Continued on page 48)

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# ANTIQUE SHOWS & FLEA MARKETS

with Joan Pappas



**T**HE Bennington Emergency Squad of Bennington, Vermont, recently sponsored its first Annual Antique Show and Sale, which was held at Mt. Anthony High School. The show was managed by Mrs. Mildred D. Spargo of Old Bennington, Vermont, who is well known in antique circles. This show featured 55 dealers representing nine states. The attendance for the three-day show far exceeded any expect-

carding flax, \$20. Also, an old iron S hook, \$5. Iron foot scraper with tray, \$27.

Pottery, as usual, was one of the best sellers. Pieces sold were: Roseville ewer (shades of rose with green lilies), 15 inches tall, \$28. Eight-inch Majolica plate, bird with fruit in center, \$18. Roseville teapot, blue with floral design, \$22. Roseville basket, yellow and brown sunflowers, \$18. Bennington Coach-



Mrs. Marion Ambrose of Medford, Mass., presented a very attractive exhibit, with much oriental and art glass. The pair of large vases are Mandarin Medallion, \$850. The lamps are Temple carved, \$250 for the pair.

tations, and many fine sales were made.

Sales on Primitives were very good. The following were sold: A rough lidless dough box (early), \$22. A large broad axe, \$12. An early tin spectacle case (hinged), \$7.50. Pewter lamb ice cream mold, \$10. Child's triangular iron and trivet, \$9.75. Small oval coke trays, six inches long, \$7.50 each. Tin doll's head with eyes, \$7. A large rectangular tin box, stenciled (cakes), \$22.50. Early rush light, ten inches tall, square wooden base with holder, \$70. A nice tin candle snuffer with tray, \$16. A tin skater's lantern, \$10.50. And an early hatchel for

man Bottle, \$200. Bennington-type spittoon with a shell pattern, \$12. Bennington E & P Norton, three-gallon jug with blue floral design, \$35. Pear-shaped, two-gallon Bennington jug, blue decor, \$30. Weller Hudson vase, signed by the artist, decor of flowers and leaves, \$65. And an eight-inch Roseville pine cone vase, \$16.

Pressed Glass still remains a very popular item. Sold were: Spooners, bleeding heart, \$10. Sawtooth, \$12.75. Hamilton, \$12. And a Palmette, \$11. A nice fish scale water pitcher, \$18. Triple triangle ruby goblet, \$23. Pressed leaf goblet, non-flint, \$12. Heart goblet, \$9.

Crowsfoot covered sugar, \$18.

Carnival Glass items were: A blue Stork and Rushes tumbler, \$16. Singing Birds purple mug, N, \$28. Good Luck bowl, marigold, \$35. Peacock at Fountain butter dish, N, \$50. Eight-inch Grape and Cable footed bowl, \$26. Dandelion mug, N, marigold, \$60. A lovely white Orange Tree plate, nine inches, good, iridescent, \$45. A nice amber slipper, cane pattern, old, \$12. Footed rose bowl, amber, hobnail, \$21. Lily of the valley, low compote, \$20. Feather covered butter, \$28. Ruby flashed button arches creamer, \$15. Minerva creamer, \$25. Zigzag water pitcher, \$15. Wheat and barley creamer, \$12. Deer and Dog goblet, \$22. Flint goblets, Bigler, \$18. Roman Key, \$20. And a very nice flint, honeycomb compote, \$25.

There was a large and varied selection of china items to choose from. Sold were: A Clews Staffordshire cup plate, \$42. R. S. Prussia hat pin holder, pink roses, \$42. A Ridgeway sugar and creamer, \$17. Eight-inch mocha bowl, \$22. A lovely Wavecrest hat pin holder, signed, \$125. An unusual R. S. Prussia, red mark toothpick, floral decor, \$55. A Nippon cake plate, butterflies and flowers, \$12. Royal Bayreuth Rose Tapestry hair receiver, \$90. A child's Kewpie feeding dish signed Rose O'Neil, \$35.

(Continued on Next Page)

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Knox Street Antiques, Hillsboro Upper Village, N. H., showed a very fine display of early primitives. (Left) Very early, carved wooden rooster, \$190. (Front) Double-faced tin clock sign, \$225. And on the right, a French weather vane in tin and copper, \$650.



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A dark blue Wedgwood jardiniere with figures and lion's head, grape garlands, England, ten inches high, \$95. Royal Bayreuth creamer, goats, \$27. Ten-inch Adams plate, winter scene, \$10. And a Nippon teapot, sugar and creamer, hand-painted swans in pinks, \$30 for the set.

A variety of other items that sold were: An extremely fine Chinese, bronze-base lamp with a cranberry globe, \$200. A pewter tobacco jar, \$55. A set of three, framed spy prints, \$75. A very fine pair of ten-inch brass candlesticks, \$40. A Shaker child's chair, \$85. A corner what-not, black walnut, floor type, \$38. A pair of early Victorian, black walnut slipper chairs with old petit

point seats — an unusual find at \$175 for the pair. And a complete set of old carpet balls, \$250.

To mention a few extremely fine items: An 1873 magnifying glass on a rosewood stand, \$150. A signed Tiffany lamp, lovely at \$450. A nice cherry amber statuette on teakwood stand, \$85. A fine, cut wine goblet, fan and strawberry pattern, \$30. A beautiful, signed Handel lamp, reverse landscape scene, \$165. And a small, leaded desk lamp, pink and green shade, \$150.

This show was most interesting, and the management should be very proud of it. Mrs. Spargo has every intention of repeating this successful show in 1971.

#### Banks (Continued from page 46)

We had to go to Vermont on business one Friday, and on our way home by way of the new Woodstock Inn — which is a terrific place to stay, incidentally — we stopped at the Antique Fair in Danby. It was not open on Fridays. It was over a country store, and the fellow behind the meat counter, apron and all, took us upstairs to the Fair. There were six or eight booths in several rooms, and one booth had more still banks for sale than I've seen in a long time. We bought a couple of banks, duplicates for us, but nevertheless, nice specimens. We had to pay the prices marked,

because the downstairs butcher had no authority to give us "the best price".

Every Washington's Birthday, there is an antique show in Framingham, Mass. This is a fine show, usually crowded, and the dealers are tops, the merchandise, too. For some reason or other, we think we have to be there when the doors open the first day. I often wonder if there is anyone there on the second or third day.



So the shows have been great this season. Let's hope they continue to be, and especially that they are productive of the things you wish to acquire for your collections.

*Aunt Mary's Antiques*


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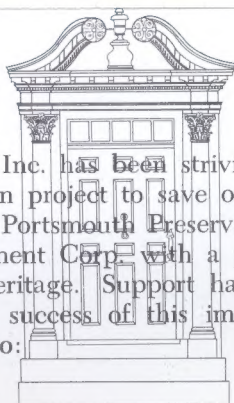
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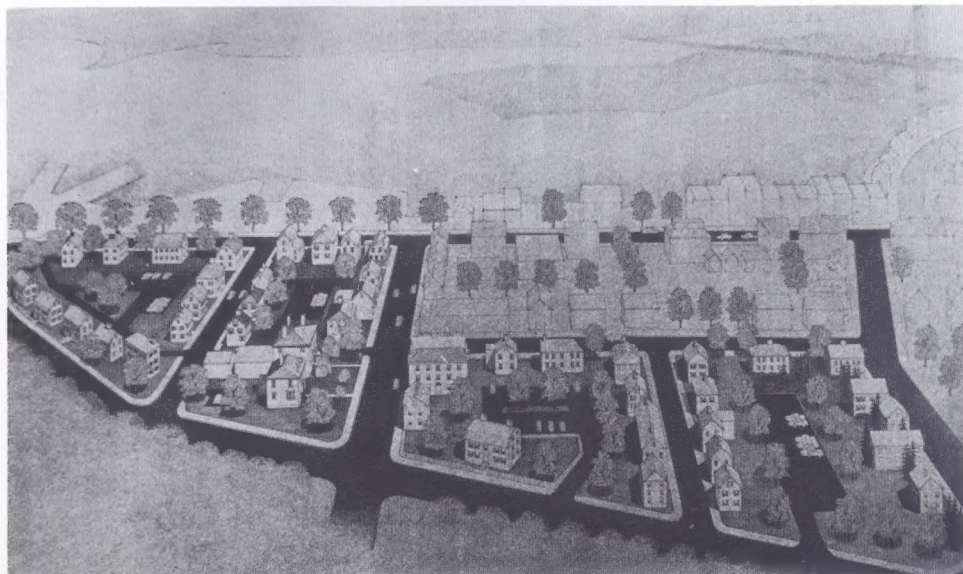


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Portsmouth Preservation, Inc. has been striving for two years to halt an Urban Renewal demolition project to save over 50 important homes like the ones pictured above. Portsmouth Preservation, Inc. is a private enterprise real estate development Corp. with a primary commitment to preserve our architectural heritage. Support has been rewarding but more help is needed to insure success of this important project. For further information please write to:



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Portsmouth Preservation's projected site plan for saving 46 buildings of merit along the city's historic waterfront.

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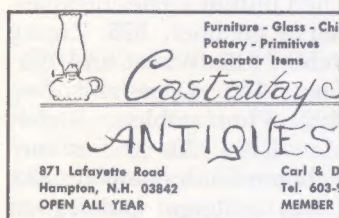
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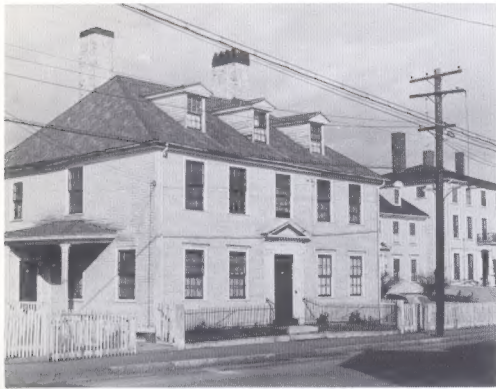
Banks (Continued from page 46)

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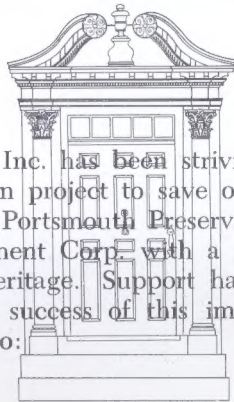
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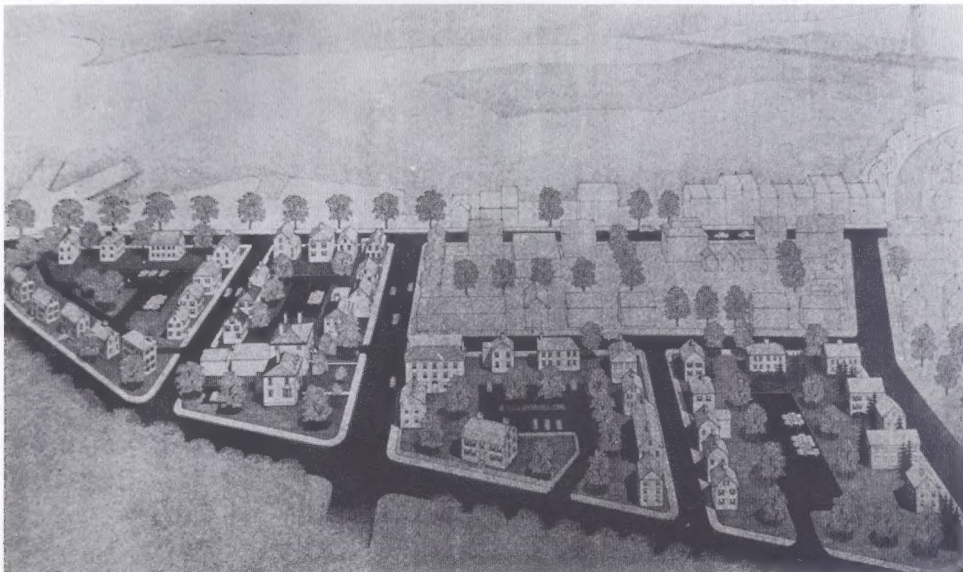


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